

Sydney Conservatorium of Music presents:

Jandamarra - Sing for the Country (Ngalanybarra Muwayi.u)

Paul Stanhope, composer | Steve Hawke, librettist and producer
Elizabeth Scott and Roger Benedict, conductors

Guest artists: Actors, singers and dancers from Bunuba Cultural Enterprises,
Sydney Children's Choir, Sydney Children's Choir Young Men's Choir and
VOX, Sydney Philharmonia Choirs

7pm, Friday 18 October 2019
Sydney Town Hall



THE UNIVERSITY OF
SYDNEY

**Jandamarra is a legend of the Bunuba
people from the Kimberley.**

**A young man trapped between black
and white worlds, Jandamarra's story
is told with traditional song woven into
the texture of symphonic and choral forces.**

Jandamarra rock
Windjana Gorge, Kimberley



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Sydney
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of Music



Bunuba
Cultural Enterprises



SYDNEY PHILHARMONIA CHOIRS
ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK

Welcome from Sydney Conservatorium of Music

We wish to acknowledge and pay respect to the traditional owners of the land on which we meet – the Gadigal people of the Eora Nation. It is upon their ancestral lands that the Sydney Conservatorium of Music and the University of Sydney are built. As we share our own knowledge, teaching, learning and research practices within this University may we also pay respect to the knowledge embedded forever within the Aboriginal Custodianship of Country.

I'd like to warmly welcome you to this very special revival performance of *Jandamarra – Sing for the Country: Ngalyanyba Muwayi.u* in the resplendant Sydney Town Hall. We thank our friends from Bunuba Cultural Enterprises for joining us in Sydney and sharing their story and knowledge. We also thank the Sydney Symphony Orchestra for originally commissioning this great piece. Sydney Conservatorium of Music is a place for students, researchers, composers, and musicians, who are all passionate about our musical practice and we are thrilled you can join us.

Our focus at the Conservatorium is on music that allows us to express humanity through sound. All three works – and one by a student composer – allow our students to engage with different emotions and ideas through their voices and instruments. In this way, we communicate sonically with each other to appreciate the deep experiences of others. For us, music is a centre for our lives and we hope the performance can provide you with joy, provocation and pleasure!

Professor Anna Reid

Head of School and Dean



Welcome from Bunuba Cultural Enterprises

The Bunuba people are proud and excited to be partners with the Sydney Conservatorium of Music in presenting *Jandamarra – Sing for the Country: Ngalyanyba Muwayi.u* at the Sydney Town Hall.

The story of Jandamarra is an essential part of our history and our identity. His story has been told in many ways: around campfires in story, song and dance; in books and on film. This version of the story brings together our community artists, singers and linguists, with the Conservatorium to create a spectacular production.

We pay tribute to the old men and women who carried this story and set up the company that has become Bunuba Cultural Enterprises. We welcome you, and hope that you will not only have a wonderful experience, but that you will come away with a deeper understanding of our history and our *muwayi*, our country.

www.jandamarra.com.au



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Bunuba Cultural Enterprises participation was supported by the Australia Council for the Arts.



Concert program

Acknowledgment of Country

Professor Lisa Jackson Pulver AM, Deputy Vice-Chancellor (Indigenous Strategy and Services), the University of Sydney

Benjamin Britten (1913–1976)

Sinfonia da Requiem

Oliver Beard (born 1998)*

The Drake Equation

* World premiere

Oliver Beard is the winner of the 2019 Conservatorium Composition Division Student Competition

Roger Benedict *conductor*

Interval

Paul Stanhope (born 1969)

Traditional music used with permission of the Bunuba People

Texts by Steve Hawke (born 1959), with the Bunuba People, who own the Jandamarra story
Jandamarra – Sing for the Country: Ngalyanybarra Muwayi.u

Elizabeth Scott *conductor*

Phil Thomson *director*

Colleen Sutherland *costumes*

Simon Lobelson *baritone*

Emmanuel Brown *Jandamarra*

Patsy Bedford *Jini*

Margaret Mills *Mary Bligh*

Peter Docker *Richardson*

Lachlan Massey *Lindsay*

Mataika Wymarra-Gerrie *Young Jandamarra*

Yilimbirri Ensemble dancers – Darren Andrews, Davin Andrews, Justin Andrews, Keith Andrews, Roderick Andrews, Joshua 'Mossie' Brown; *singers* – Kristin Andrews (lead singer and clappers), Dillon Andrews, Justine Brown, Selina Middleton, June Oscar; *dijeridu* – Jamal McCarthy

Sydney Conservatorium of Music Symphony Orchestra

Sydney Conservatorium of Music Choir and Chamber Choir

Sydney Children's Choir

Sydney Children's Choir Young Men's Choir

VOX, Sydney Philharmonia Choirs

Jandamarra was commissioned by the Sydney Symphony Orchestra for the SSO and the Australian network orchestras, the Yilimbirri Ensemble, and Gondwana Choirs, with the generous support of Vicki Olsson, Geoff Ainsworth AM and Symphony Services International. The original performance was held in 2014 in the Sydney Opera House. This revised edition contains a number of new movements.

If you are interested in receiving information about our *Jandamarra* education kit, produced in collaboration with the Sydney Symphony Orchestra, please contact us at con.community@sydney.edu.au.

Program notes

Benjamin Britten (1913–1976)

Sinfonia da Requiem

Benjamin Britten was a composer who took great pride in the occasionality of his music. He attached great importance to the idea that a new piece should have a strong association with the place, time and people for whom it was written. This gave him, as an artist, a strong sense of connection with a community whether that community was local (*Saint Nicolas*), national (*Gloriana*) or international (*Voices for Today*). His one conspicuous failure in this regard was the *Sinfonia da Requiem*.

The piece was commissioned in 1940 by the Imperial Japanese Court to celebrate the 2600th anniversary of the establishment of the Chrysanthemum Throne. Britten had already started writing the work on his own initiative in memory of his parents. Because the confirmation of the commission from the Japanese authorities arrived only six weeks before the deadline for completion, Britten felt unable to complete a new work in time and so submitted the *Sinfonia da Requiem*. The Japanese concluded that the work was completely unsuitable due to its sombre nature and reference to Christian liturgy and rejected it. A few months later Japan entered the war and the whole matter was largely forgotten.

The commission provided the impetus for Britten to complete this work, with its masterly command of a large orchestra and its emotional subtlety. *Sinfonia da Requiem* is an important milestone on the young composer's journey to the musical and artistic maturity which would astonish the world a few years later in *Peter Grimes*. Indeed, it was partly as a result of Serge Koussevitzky's giving the American premiere of *Sinfonia da Requiem* that *Peter Grimes* was commissioned.

Sinfonia da Requiem is in three movements, *Lachrymosa*, *Dies Irae* and *Requiem Aeternam*, which are played without a break. The first movement begins with a loud, insistent drum beat which forms the background to various syncopated figures in 6/8 time and prominent use of the interval of the seventh. The second movement does not explicitly quote the *Dies Irae* plainchant theme, rather is a *totentanz* that is always highly rhythmic even in its quiet passages. The final movement is very still and reflective and an excellent early example of Britten's sophisticated use of orchestral colour for emotional impact.

Britten did not often compose concert works for large orchestra and most of these were written in the period between 1938 (*Piano Concerto*) and 1946 (*Young Person's Guide to the Orchestra*). *Sinfonia da Requiem* is one of the most striking examples of his great skill and imagination in using such an ensemble.

© Dr Jim Coyle

Oliver Beard (born 1998)*

The Drake Equation

$$N = R_* \times f_p \times n_e \times f_i \times f_c \times L$$

The 'Drake Equation' refers to the equation devised by astronomer Frank Drake in 1961 for the first SETI (search for extra-terrestrial life) conference. The equation, most simply, is used to estimate the number of communicating civilisations in the cosmos, essentially the odds of humankind finding intelligent life, outside of our own, in the universe. This number is devised by multiplying several variables, to find 'N', where 'N' equals the number of civilisations in the Milky Way galaxy whose electromagnetic emissions are detectable, or with which radio communication might be possible. These variables include: R_* = the average rate of star formation in our galaxy, f_p = the fraction of stars that have planetary systems, n_e = the average number of those planets that can potentially support life per star that has planets, f_i = the fraction of planets that could support life that succeed in developing life at some point, f_c = the fraction of planets with life that go on to develop intelligent life, f_c = the fraction of civilisations that develop a technology that releases detectable signs of their existence into space and, L = the length of time for which civilisations release detectable signals into space.



My piece, *The Drake Equation*, seeks to represent this eternal question of, 'are we alone?', in a musical form. I hope that it conveys a sense of wonder at the expanse of the natural world and an air of excitement at our place within it.

© Oliver Beard

Oliver Beard is a young emerging Sydney based composer, who's work spans from the concert hall to the theatre. Currently studying Composition for the Creative Industries at the Sydney Conservatorium of Music, Oliver's musical practice seeks to bridge gaps between classical and contemporary music. Outside his own compositional practice, Oliver works closely with many upcoming popular musicians including, Ivy-Jane Browne and Jerome Blazé. Oliver is currently working with Sydney based director Miranda Middleton on an adaption of the film *Amélie* for stage featuring actor-musicians. Oliver has previously worked with Artology, Gondwana Choirs, The Song Company and The Flinders Quartet.

Paul Stanhope (born 1969)

Traditional music used with permission of the Bunuba People

Texts by Steve Hawke (born 1959), with the Bunuba People, who own the Jandamarra story

Jandamarra – Sing for the Country: Ngalanybarra Muwayi.u

Synopsis

Jandamarra is a legend of the Bunuba people. We remember him as a great warrior, and as a clever and courageous leader who defended our country against overwhelming odds. We remember him as a Jalgangurru, a man bestowed with spiritual powers that flowed from the timeless law of our country, who could disappear, transform into a bird and shield himself from deadly weapons. He grew up at the time when the pastoralists were first laying claim to our country. It was the frontier; a time of violence and great upheavals. He was only in his mid twenties when he was gunned down, but in his short life he created a legacy that will never be forgotten.

He was born around 1873. At about the age of 11, Jandamarra and his mother came in from the bush to live on Lennard River Station, one of the earliest pastoral stations in the Kimberley. Jandamarra became a strong horseman, a crack shot and a competent English speaker. But after this first taste of station life, he returned to join the Bunuba still living a traditional life, outside the control of the stations. He was caught up in a police raid, and served time in Derby in jail for sheep stealing.

When he eventually returned to his country, he worked at Lillimooloorra Station with Bill Richardson. When Richardson joined the police force, Jandamarra became his tracker. As a tracker, he helped the police capture many of our ancestors – his own people – taken away in chains to distant gaols, many never to be seen again. It was in this period that he became known as a reckless womaniser who flouted the kinship and skin laws.

His close but uneasy friendship with Richardson came to a dramatic end. In late 1894 the pair succeeded in capturing a group which included virtually all of the most senior Bunuba leaders and elders. During the night of October 31 1894, he chose to return to us. He shot Richardson, armed the Bunuba people and began a guerilla campaign against the European invaders.

Jandamarra's first major act of war was a direct confrontation – the battle of Windjana Gorge on 16 November 1894 – between 30 armed police and a large group of the Bunuba in which he was very badly wounded. He recovered, but the appalling and indiscriminate reprisal killings of Aboriginal people throughout the Fitzroy River valley led Jandamarra to develop different tactics. The Bunuba now targeted property, crops and stock, and harassed and 'stalked' the pastoralists without causing human casualties. In this way they tied down the progress of pastoral expansion for over three years. Jandamarra developed an almost superhuman reputation amongst white settlers and police for his ability to elude them.

Program notes *continued*

He was finally tracked down and killed on 1 April 1897 when the police brought in another Aboriginal tracker, Mingo Mick, who had equally legendary powers.

It is over a century since he was killed. But he has been an inspiration to us down through the decades, remembered in stories, in dances, in songs traditional and contemporary, and now in this play. Jandamarra's extraordinary position – poised between the white and black worlds – makes him a compelling tragic hero. And it makes this story one of the most dramatic of all the tales of the nineteenth-century conflict between Aboriginal people and white settlers.

The definitive historical account of his story is *Jandamarra and the Bunuba Resistance* written by Howard Petersen in collaboration with Bunuba elder Banjo Woorunmurra, published by Magabala Books.

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Lilamurru prison ruins

About the music

In order to tell the story of Jandamarra through a musical medium, a vast array of soundscapes have been brought together in this music drama. Soloists, a children's choir, larger and smaller SATB choirs, a large orchestral palette and the earthy sounds of traditional music from the Kimberley all combine in this epic tale. Although a dramatic work, it is also a concert piece which makes it something of a hybrid work, bringing in theatrical elements such as two narrators in character, actors and singers also in character. Narration and spoken lines move the story forward so that other parts of the narrative can be sung or, at times, reflective moments dwell on a particular emotion. It was conceived to be performed on a concert stage rather than in a theatre, although the idea of a future theatrical production shouldn't be discounted!

The piece is in 14 sections in three larger parts. Some are longer discreet movements while other sections are short interludes including traditional music from the Kimberley or underscored dialog to move the story forward:

1.1 Prelude *This Land is Full of Spirits*

Full choral and orchestral forces

1.2 The Lirga Wangga

Actor, Yilimbirri singers and didjeridu

1.3 The Boys

Two boy soloists, children's choir, SATB choirs and full orchestra

1.4 Requiem for Lindsay

Children's choir, Yilimbirri ensemble, cellos and basses

2.1 The Tracker

Baritone solo, SATB semi-chorus, actors and full orchestra

2.2 The Choice

Baritone solo, all choirs, Yilimbirri ensemble, actors and full orchestra

3.1 Sing to the Land

Baritone solo, all choirs and orchestra

3.2 Jandamarra and the Unggud

Actor, percussion effects

3.3 Yalanggani Jaulja

Yilimbirri ensemble and dancers, orchestra

3.4 The Land is Healed

SATB semi-chorus

3.5 Tunnel Creek

All SATB choirs, orchestra and actors

3.6 Dirrari Lament

Actors, all choirs and orchestra

3.7 The Lirrga Wangga

Reprise actor, Yilimbirri ensemble and didjeridu

3.8 This is our Home

All choirs and orchestra

The piece is unified by a number of devices: the re-appearance of verses of the *Yilimbirri Junba* is one unique aspect of the piece, but complemented by other musical themes, such as the 'Jandamarra's Spirit' and 'This is our home' motifs both introduced in the *Prelude* and recurring in many places including *Sing to the Land* and is woven into the polyphonic texture of *Dirrari Lament*. The mysterious *Yilimbirri Unggud* – the snake spirit from the Yilimbirri spring – is also given special musical treatment with a curling motif found in the bass clarinet, low reeds and an air of percussion mysticism, evoked by metal percussion effects. Jandamarra's nemesis, Mingo Mick, gets his own military-style music which first appears in *Sing to the Land* and which then re-appears in the tragic Tunnel Creek episode. The story absolves Mingo Mick from personal blame, while the music suggests that he is an agent for the imperial arm of the law, who plays his role completely under duress.

Traditional music from the Kimberley (mostly from the Junba song cycle owned by the Andrews family) is either laced between larger choral/orchestral movements or is woven into those textures (in, for example *Requiem for Lindsay* and *The Choice*). In *Dirrari Lament*, a melody composed by Bunuba woman Molly Jalakbiya and used with permission of its custodians June Oscar AO and Patsy Bedford – as the basis of a movement which laments

Program notes continued

and commemorates Jandamarra's sacrifice. Incorporating this wonderful Kimberley music into the cantata has been an immense privilege, involving numerous research trips to work with the musicians and to gain an understanding of their beautiful country; this is on top of more than 20 years' experience by librettist Steve Hawke with members of the community. *Jandamarra – Sing for the Country* adds a new dimension to this epic story, telling it in song through a respectful and genuinely collaborative venture.

© Paul Stanhope

The Bunuba People and Bunuba Cultural Enterprises

Bunuba Country lies in the central Kimberley region of Western Australia, extending north and west from the township of Fitzroy Crossing. Most Bunuba people live in the communities of Junjuwa and Darlungunaya in Fitzroy Crossing township, and in small outstation communities to the north and north west. Just as Fitzroy Crossing was the political epicentre for the land rights struggle that gave inspiration to Aboriginal people throughout Western Australia in the 1980s, today Bunuba leaders are showing the way for political action of a different kind; the social reconstruction of modern day Indigenous life.

Since the dark days of the 1960s, when we had literally nothing, the Bunuba have been able to establish a community infrastructure. There is a series of outstations scattered around our homelands. We have acquired the pastoral leases of Fairfield, Leopold Downs and Milliwindie. We are stakeholders in the town's major enterprises, providing opportunities for many of our young people. The Jandamarra project is another manifestation of this positive spirit and strength. It has involved a wide range of community members, young and old. It has used traditional skills and knowledge, and has introduced new skills and experiences. It demonstrates a fundamental truth of Bunuba life. We draw our greatest strength from our history, our culture and our country. We will never leave these things behind.

Bunuba Cultural Enterprises is the trading name of Bunuba Films Pty Ltd, a company owned by the Bunuba people, through our parent body Bunuba Dawangarri Aboriginal Corporation, the Prescribed Body Corporate that represents the Bunuba community and holds its native title over our traditional lands. Our four directors are Bunuba people living in Fitzroy Crossing. BCE's primary role and objective is to represent the Bunuba people in promoting the story of Jandamarra, and bringing this story to the world, in a way that is true to the spirit of the man himself, and to the way it is told and remembered by his people, the Bunuba.

For BCE, the process is just as important as the product. As on this occasion, we always seek to:

- Involve the community in development and production.
- Create opportunities for community members.
- Ensure that cultural protocols are properly respected.
- Respect the traditions, the language and the values of the community.

The company owns the copyright to the Jandamarra play and film scripts, and the libretto to this cantata.



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The Yilimbirri Junba and the role of song in the Jandamarra story

Junbas are the story telling songs of the Bunuba people and many other Indigenous peoples of the north. The Yilimbirri Junba is a dance and a song story about two rainbow serpents, or Ungguds. It was given to a Bunuba elder, Adam Andrews, in a dream brought to him by the rayi, the spirits of the Bunuba world.

The junba does not easily translate in a word for word way. It uses a number of languages that the rayi speak, including Bunuba, Ngarinyin, Gooniyandi and Walmajarri. It evokes the story, rather than tells it in a literal way; with the story also being illustrated by the dancers, and told by the singers in the course of the performance.

The junba touches on the story of Jandamarra. With the participation and agreement of the Andrews family, BCE used the theme of Jandamarra and Yilimbirri Unggud as a central element of the Jandamarra stage play, with the cast singing verses from the junba selected by the family as part of the play.

This is the story that Adam Andrews would tell with the junba, as remembered by June Oscar and Patsy Bedford:

This junba came to me in a dream from the rayi. The Unggud snakes looked after the country and the main waterholes that were made in the Ngarranggani (the Creation time). You can't mess around in those places. You must respect them; follow the rules the Ungguds made. If you don't follow the rules, you can get hurt, or a big rain might come and hunt you out. You'll see, the clouds will come from nowhere, bringing rain. That's why we've got to look after all our country.

Yilimbirri Spring dried up when all the fighting was going on with Jandamarra. All the rayi carried that Unggud away to Iminyji, where he stopped with the Unggud there. When everything settled down, the rayi went and called to him, and brought that Unggud back.

When they were coming back, the rayi took him through Winyjiwi (Mount Rose), and Manaliyan (Mount House), and Gululu (Milliwindie). Near Dimond Gorge (Jiyjidgi) some kids were mucking around at the waterhole, and the Unggud there made a big whirlwind (jula).

The rayi and Yilimbirri Unggud saw the hill kangaroo (walambayi) eating black plums (giyindi). They travelled through the mountains, and across the black soil plains (galanganyja).

The rayi took him to Jinjinarra, and then on to Yilimbirri, where they left him there on top. And then the rayi went to Jandamarra at Limalurru where he was lying down surrounded by soldiers (jaulja).



Biographies

Paul Stanhope *composer*

Paul Stanhope is a Sydney-based composer and conductor and a leading figure in his generation. He has had prominent performances of his works in the UK, Europe, Asia as well as North and South America. After studies with Peter Sculthorpe, Paul studied for a time at the Guildhall School of Music in London in 2000.



In May 2004 Paul's international standing was confirmed when he was awarded first place in the Toru Takemitsu Composition Prize. In 2010 Paul's String Quartet No. 2 was premiered by the Pavel Haas String Quartet and toured nationally by Musica Viva Australia. Both this string quartet and the choral work 'Deserts of Exile' were awarded Instrumental and Choral 'Works of the Year' in the APRA Art Music Awards in 2011. More recently, his Trombone Concerto, written for the West Australian Symphony Orchestra, was deemed 'Orchestral Work of the Year' in 2018.

Paul is an Associate Professor in Composition at the Sydney Conservatorium of Music as well as Director of the SCM Chamber Choir. He was Musical Director of the Sydney Chamber Choir from 2006 to 2015 and since 2014 has been the Artistic Chair of the Australia Ensemble @UNSW.

Steve Hawke *librettist and producer*

Steve Hawke grew up in Melbourne, but found his way to the Northern Territory, and then to the Kimberley as a 19 year old in 1978. Captivated by the country, the history and the people, he finished up staying for almost 15 years, working for Aboriginal communities and organisations. He now lives in the hills outside Perth, but continues his strong association with the Kimberley. His writings on the Kimberley include Noonkanbah (1989); Barefoot Kids (2007), a children's novel set in Broome; and A Town is Born (2013), a history of Fitzroy Crossing. He has worked with the Bunuba community for 30 years: on the Jandamarra project and other cultural projects for Bunuba Cultural Enterprises, and on a wide range of community, organisational, land and native title projects and activities. He wrote the *Jandamarra* stage play.

Emmanuel Brown *Jandamarra*

Emmanuel Brown has worked his way up the ranks from a small role in the original 2008 stage production, to the role of Yilimarra in 2011, and now the lead role in the two productions of the cantata. 'EJB' also starred in the BCE Yirra Yaakin co-production So Long Suckers in 2015 and has worked with the Marrugeku Dance Company. When not acting, he works in his grandfather Dillon Andrews' tourism enterprise Bungoolee Tours.

Simon Lobelson *baritone*

With a career that has spanned four continents and 80 operatic roles from the lyric to dramatic baritone repertoire, from baroque to the contemporary, high respect as a pedagogue and superlative press reviews, Helpmann Award nominee **Simon Lobelson** has established himself as one of the most versatile baritones of his generation. Since graduating with honours from the University of Sydney and subsequently studying at the Royal College of Music on scholarship, Simon has performed extensively with companies such as The Royal Opera House, English National Opera, Opera Australia, Pinchgut Opera, Sydney Chamber Opera, London Mozart Players, Sydney Symphony Orchestra, Sydney Philharmonia, English Chamber Orchestra, Israel Camerata and the Lucerne Festival. He has worked under such conductors as Boulez, Halsey, Dutoit, McCreesh and Bonyngé, and recorded for Chandos and ABC Classics. He is a lecturer, coach and vocal professor at the Sydney Conservatorium of Music, regularly adjudicates for the Sydney Eisteddfod and has given masterclasses in both Australia and China. He is completing his doctorate through the University of Sydney on an RTP scholarship this year.



Lachlan Massey *Lindsay*

Born in Sydney, **Lachlan Massey** sang with the Sydney Children's Choir throughout his school years, and has had the opportunity to conduct at home and abroad. He appeared twice as treble soloist with the Sydney Symphony Orchestra, and became a Young Ambassador for the orchestra last year. Lachlan composed and directed his first opera *Pinocchio!*, which premiered last year and will embark on a regional tour in December, presented by his newly-formed company, Musgrove Opera. Other highlights include a reimagining of *Silent Night*, premiered by Taryn Fiebig at The Concourse, and acting as assistant music director for *Mind Over Matter* (Song Company).



Mataika Wymarra-Gerrie Young *Jandamarra*

Mataika Wymarra-Gerrie began singing as a treble soprano with the Cairns based Gondwana Indigenous Children's Choir (GICC) from 2009 to early 2018. Mataika has toured extensively throughout Australia with GICC and worked with various Indigenous artists, including Archie Roach, William Barton and most notably the late, Dr G Yunupingu. In 2015, Mataika toured and performed in China with Sydney Children's Choir and in 2017 toured Europe with GICC, performing alongside Carmina Slovenica and the Vienna Boys Choir.



In 2014, Mataika made his solo debut as a treble soprano aged 11 at the Sydney Opera House as the young Jandamarra in the *Jandamarra: Sing for the Country* and is looking forward to the reprisal of the same role as a 17-year-old. Mataika is of Aboriginal and Torres Strait Islander descent. Through his maternal grandfather's side, Mataika is a *descendant* of the Gudang/Yadhaigana tribal peoples of Pajinka (Cape York Peninsula). On his maternal grandmother's side, he is a descendant of the Komet and Daureb tribes of Mer (Murray) Island, the home of Uncle Koiki Mabo.

Biographies continued

Patsy Bedford Jini

Patsy Bedford is a much loved and respected Bunuba woman who made her stage debut in the 2011 Kimberley tour of *Jandamarra* playing the same role as she is in Sydney, that of Jandamarra's mother Jini. Patsy worked as linguist and cultural consultant on the 2008 production of *Jandamarra*, and on the translations for the play.

Margaret Mills Mary Bligh

Mary's family, the Blighs, are the first settlers to start a station on Bunuba Country, at Lillimiloorra. **Margaret Mills** has played this role in all the stage productions of *Jandamarra* and the 2014 production of the cantata. Margaret has worked extensively in theatre, and has been nominated for several Green Room Awards; winning Best Actress for *A Cheery Soul* and Best Ensemble for *Speaking in Tongues*.

Peter Docker Richardson

Richardson is a loner who becomes manager of Lillimooloorra and then a policeman, and friend of Jandamarra. **Peter Docker** has played this role in the 2011 stage production and the 2014 cantata. Pete has had a long career in television, film and theatre, most recently in *Mystery Road*, and has written three books: *Someone Else's Country*, *The Waterboys* and *Sweet One*.

Kristin Andrews

Lead singer **Kristin Andrews** is an accomplished junba and wangga singer and dijeridu player. This will be his third production with BCE after the 2011 and 2014 shows.

Jamal McCarthy

This will be the debut performance for dijeridu player **Jamal McCarthy**. He works with Kristin at the Marra Worra Worra resource agency in Fitzroy Crossing.

Dillon Andrews

Bunuba elder **Dillon Andrews** will once again join the singers performing the Yilimbirri Junba.

June Oscar AO

Singer **June Oscar** has a formidable CV. She is currently the Aboriginal and Torres Strait Islander Social Justice Commissioner. She is a Director of BCE, and a former chair of the Bunuba Dawangarri Native Title Corporation. This will be her debut as a performer with BCE.

Selina Middleton

Singer **Selina Middleton** is a member of the board of the Bunuba Dawangarri Native Title Corporation, and of BCE. She has had a long term involvement with the Jandamarra project, but this will be her debut as a performer.

The Dancers

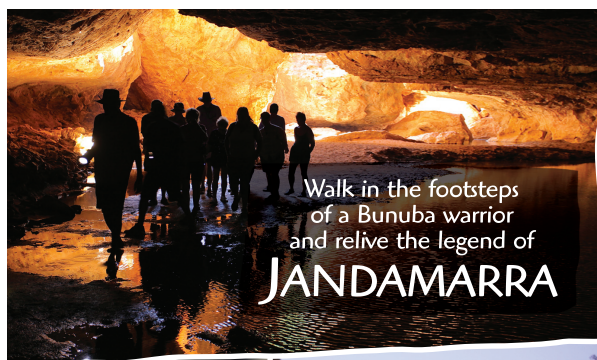
Keith, Roderick and **Justin Andrews** are reprising their appearances in the 2014 production, while **Darren and Davin Andrews** and **Joshua 'Mossie' Brown** are making their debuts in the show. All four are close descendants of the man who first dreamed the Yilimbirri Junba, Adam Andrews.

Phil Thomson Director

Phil Thomson is a director, dramaturge and performer of long standing, with a proud record working with Indigenous performers and organisations, most recently with Ochre Contemporary Dance Company. He is a former Artistic Director of the WA Youth Theatre Company, and wrote the libretto for the Nova Ensemble's opera *Into the Shimmer Heat*. Phil directed the 2011 production of *Jandamarra*, and the 2014 cantata.

Colleen Sutherland Costume Designer

This is **Colleen Sutherland's** third production with BCE. She works in costumes and as a tour manager throughout Australia and internationally.



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with Dillon Andrews
Bunuba guide



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Sydney Conservatorium of Music

Roger Benedict *chief conductor*

In addition to his positions at the Conservatorium, **Roger Benedict** is Artistic Director of the Sydney Symphony Fellowship Program. From 1991–2000 he was principal viola in the Philharmonia Orchestra, London, and following that held the same position in the Sydney Symphony Orchestra.

A frequent guest conductor with the Sydney Symphony, Roger has conducted the orchestra in subscription concerts at the Sydney Opera House and at City Recital Hall. He has also appeared with orchestras including the Adelaide Symphony and the Auckland Philharmonia. A devoted orchestral trainer, he has coached the European Union Youth Orchestra since 2000, and is a conductor of Australian Youth Orchestra and National Youth Orchestra (UK) programs.

As a viola soloist he has appeared with the Philharmonia Orchestra, the Royal Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, and the Ulster Orchestra, the Sydney Symphony, Canberra Symphony, New Zealand Symphony and the Orchestra Ensemble Kanazawa. Roger has released three solo discs on the Melba label and one on ABC Classics.



Elizabeth Scott *conductor*

Elizabeth Scott is the conductor of the Sydney Conservatorium of Music Choir, where she is also currently completing a Doctorate of Musical Arts. She works regularly with Cantillation and has performed and recorded with Pinchgut Opera and The Song Company.

Elizabeth graduated from the Sydney Conservatorium of Music in 1995 as a flute major having earned the prestigious Student of the Year Award and the Reuben F. Scarf Scholarship for academic and musical excellence. As the holder of scholarships from the Hungarian Ministry of Education, she then completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany before returning to Australia in 2004.

Elizabeth is a graduate of Symphony Australia's Conductor Development Program having participated in workshops with orchestras including The Queensland Symphony Orchestra, the Adelaide Symphony Orchestra, Orchestra Victoria and the Melbourne Symphony Orchestra. She was also awarded the Sydney Choral Symposium Foundation Choral Conducting Scholarship in 2008.

Elizabeth has been the Musical Director of VOX, Sydney Philharmonia Choir's youth choir since 2008 and has built this ensemble into one of Australia's leading youth choirs. She was the Assistant Chorus Master to Sydney Philharmonia Choirs from 2006 to 2008 and was the Acting Music Director for the first half of 2013. Elizabeth regularly works as a chorus master for the Sydney Symphony Orchestra and has prepared choirs for conductors including Simone Young, David Robertson, and Charles Dutoit. In December 2017, Elizabeth was the first Australian female to conductor the Sydney Philharmonia Choirs annual performance of Handel's *Messiah* at the Sydney Opera House.



Sydney Conservatorium of Music Symphony Orchestra

Roger Benedict *chief conductor*

Violin 1

Marrianne Liu,
concertmaster
Tim Yu
Sophia Vasic
Mateja Primorac
Nicole Kim
Catherine Jang
Jessica Walton**
Katarina Popovic
Suntian Shen
Shan Yuan
Tse Chun Lap
Madeleine Lui
Claudia Norton-Foley
Grace Thorpe
Eddy Sit

Violin 2

Eva Li*
Lucy Macourt
Natalie Mavridis
Jia Gu**
Mikhael Kharrat
Alfred Yu
Annabelle Kim
Leon Liang
Min Marian Kwon
Lucy Clarke-
Randazzo
Scarlett Aalders
Daniella Lee
Keith Lizardo

Viola

Justin Julian*
Dana Lee
Eunice Wong
Hee-Rim Hah
Benjamin Tao
Heejin Kwen
Jonathan Bruhl
Curtis Lau
India Blackshaw-
Britton
Aisha Goodman

Cello

Fiona Cheng*
Angela Shin
Sophia Chan
Joshua Pak
Karen Cortez
Antonio Aguilar#
Joanne Hwang#
Michelle Heijnemann#
Yinuo Jiao#
Javier Mobellan#
Valeriy Suraev~
Lauren Olofsson~
Lily Innis~

Double Bass

Adrian Whitehall*
Ben Saffir
Emily Green
Lillian Bennett
John Moon

Flute

Kinsey Alexander*
Jessica Scott
Ella Jeong

Oboe

Alexandra King*
Zoe Chen
Mikaela Sukkar, *cor*
Anglais

Clarinet

Nicholas D'Silva*
Claudia Jelic
Tina Ma, *E flat*
Katherine Howarth,
bass clarinet

Bassoon

Tiger Chou*
Miriam Alperovich
Lucy Devine
Nicholas Zengoski~
Joshua Reynolds~

Horn

Andrew London*
Pei Yin Xu^
Paddy Reynolds
Oliver Harris
Simon Jones
Ryan Tu
Joseph Ginges

Trumpet

Robbie Adams*
Robin Park
Joshua Clark
Koominka

Trombone

Will Kinmont*
Oscar Lewis
Paolo Franks

Tuba

Luke Bartley*

Percussion

Will Naayen*
Huon Bourne Blue
Blake Roden
Ruari Campbell
Sam Kelly

Saxophone

Jemma Bartlett**

Harp

Kaela Phillips*
Renee Ng

Piano

Scott McDougall*

** Instruments made
available by the
generosity of the
Gerald Westheimer
Instrument Collection:
Jia Gu (Francois Fent
violin); Jessica Walton
(Sprenger violin).

* principal

^ associate principal

~ Stanhope

Britten

Sydney Conservatorium of Music Chamber Choir

Paul Stanhope *conductor*

Soprano

Adele Kozak
Belinda Thomas
Chloe Lankshear
Chloe Sinclair
Claudia MacKay
Margaret Mueller

Alto

Aija Draguns
Ariel Bonnell
Rachel Liu
Rebecca O'Hanlon

Tenor

Alexander Caldwell
Daniel Cui
David Larkin
James Fox
Matthew Clark

Bass

Brendan Macrae
Daniel Kramer
Dion Marks
Jack Stephens
Jesse Van Proctor

Josephine Allan, SCM Chamber Choir accompanist

Sydney Conservatorium of Music Choir

Elizabeth Scott *conductor*

Soprano

Adrienne Hanslow
Agnes Kristianto
Ara Jo
Cheryl (Cheuk Yee)
Tsui
Elizabeth Fong
Ellena Hicks
Georgia De Battista
Isabella (Rui Xin) Li
Isabella Rahme
Janie Anderson
Jessie Ginsborg-
Newling
Jiaying Jiang
Josephine Brereton
Karen (Liujing) Chen
Kristina Sergi
Mengting Rui
Montanna Teh
Paityne Eminovski
Ruby Jeon
Shanshan Deng
Tara Elvery

Tina Wang
Vicki (Wanting) He
Yun Zhou
Zhen Zhang

Alto

Agnes Junha Lee
Alice Jarman-Powis
Angelina Nguyen
Annabel (Woo Ju) Lee
Brianna Walkden-
Brown
Cambridge Stuart-
Crowe
Cassidy Watts
Charlotte Everingham
Christina (Ye Bon)
Rhee
Clare Fox
Dorothy Przybylski
Freya Backen
Georgia Richardson
Isabelle Egan
Jessica Lee

Jingxiao Yang
Julia Fitzgerald
Lisa Wang
Liuqing Gao
Lucy Devine
Olivia Couillault
Ruonan Deng
Sum Ming Tso
Xinyi Xu
Yvonne Lau
Ziyi Wang

Tenor

Benjamin (Lixian) Mak
Benjamin Gibbons
Caelan Lee
Daniel Baykitch
Hai Rong Chen
John Gaffney
Jordan Mattinson
Joshua Glass
Matthew Bottaro
Reandro Kristanto
Shervin Mirzeinali

Thomas
McCorquodale
Tingxuan Chen

Bass

Aleksander Mitsios
Alexander Baeza
Alisdair Guiney
Charles Kruppay
David Lunn
Dominic Moore
Eric (Yimu) Liu
Grigoris Panavetos
Jesse Van Proctor
Jinhyeon Li
Nigel Leung
Oliver Dostal
Phillip Cullen
Robert Mackay
Wai Pak Kam

Ingrid Sakarov, SCM Choir accompanist

Sydney Children's Choir

Sydney Children's Choir proudly represents Sydney as the most prestigious and well-known vocal program for young singers of school age. Founded as a single ensemble by Lyn Williams AM in 1989, it now includes approximately 500 young people, comprising performing choirs and training ensembles. They are instantly recognised for their crystal-clear sound and known for their precision and artistry and possess a courageous and compelling performance style.

Sydney Children's Choir tours extensively nationally and internationally, presenting their trademark performances of contemporary Australian music to new audiences across the globe. They have forged a reputation for artistic innovation and spell-binding performance across the globe over 30 years. The choir collaborates with Australia's leading orchestras and chamber ensembles, and has worked with conductors including Michael Tilson-Thomas, David Robertson and Vladimir Ashkenazy. It has performed at many high-profile events including the Sydney Olympics Opening Ceremony, World Youth Day, and the Youtube Symphony Orchestra.

Lyn Williams AM *artistic director*

Lyn Williams AM is Australia's leading director of choirs for young people. She founded Sydney Children's Choir 30 years ago so audiences could experience the unique and captivating sound of a well-trained children's choir.

Lyn formed the first national choir, Gondwana Voices in 1997, which is now joined by over 300 singers, composers and conductors who gather at the annual Gondwana National Choral School, culminating in the Festival of Summer Voices concert series.

In 2008 Lyn began Gondwana Indigenous Children's Choir in Cairns. This extraordinary program and its 'big sisters' Marliya have become the most exciting and well-recognised group of young Indigenous performers in the country.

Lyn's dedication and contribution to the Arts has been acknowledged on multiple occasions: Australia Council for the Arts' Don Banks Music Award (2017); Member of the Order of Australia (2019); and Australian Art Music Award Outstanding Contribution by an Individual (2019).

Sam Allchurch *chorus master*

Recognised as one of Australia's most exciting emerging choral conductors, **Sam Allchurch** is establishing a reputation for artistic excellence. In 2019, he will succeed Richard Gill AO as Music Director of the Sydney Chamber Choir, having appeared as a guest conductor in 2017 and 2018. As conductor for Gondwana Choirs, Sam Allchurch works closely with Lyn Williams OAM, directing the Young Men's Choir which is regularly featured in concerts at the City Recital Hall and heard on ABC Classic FM. Sam also works with the treble ensembles and has prepared them for performances with the Sydney Symphony Orchestra.

Sam Allchurch has been Acting Director of Music at St Benedict's Broadway and Trinity College, Melbourne, as well as holding organ scholarships at Christ Church South Yarra and St Peter's Eastern Hill in Melbourne and Little St Mary's in Cambridge. Sam holds a Bachelor of Music from the University of Melbourne and Master in Music (Choral Studies) from the University of Cambridge. His studies in Cambridge with Geoffrey Webber and Stephen Layton were supported by scholarship from the Bill and Melinda Gates Foundation.

Sydney Children's Choir

Elizabeth Scott *chorus master*

Abigail Connolly	Bethany Hopkins	Hayley Kepert	Maja Chesterman
Adrian Escudero-Genc	Carmela Reznik	Iris Farrer	Marie Sikiotis
Alice Dawson-Damer	Chelsea Wilson	Isabelle Epps	Mia Mead
Amy Andresson	Eleanor Labi	Jasper Tops	Poppy Rohanna
Anna Tyquin	Elsa Susnjara	Jedda Thorley	Ruby Scott-Wishart
Annabel Twomey	Emma Corcoran	Keala Burns	Sienna Langenheim
Annika Deitz	Eva Tarbox	Lara Winsbury	Sophie Oates
Asher Joyce	Frankie Glover	Lara Goodman	Stella Constable
Asmara Downey-Twiss	Gabrielle Utian	Leah Colleran	Stella Milton
Astrid Girdis	Gemma Golding	Lily Mullen	Stephanie Gough
Athena Jiang	Georgia Vincent	Lotti Wonhas	Veronica Vella
Ben Sweeney	Hanna Wallace	Lucy Sheller	Yvonne Wang

Sally Whitwell, Sydney Children's Choir accompanist

Sydney Children's Choir Young Men's Choir

Sam Allchurch *chorus master*

Andrew Smallbone	Ezra Hersch	Jonathon Kelley	Ryan Kumulia
Asher Tarbox	Gabriel Kam	Jude Macarthur	Sebastian Tan
Caleb McKay	Gabriel Dillon	Leo Tarbox	Sebastian Wright
Christopher Paoloni	James Brew	Liam Green	
Daniele JJ Eliezer	Jared Atherton	Marcus Ogden	
Etienne Roumanoff	Joel Brookes	Richard Liu	

Antonio Fernandez, Sydney Children's Choir Young Men's Choir accompanist



Sydney Children's Choir

VOX, Sydney Philharmonia Choirs

Dynamic, exciting and versatile, Sydney Philharmonia Choirs young adult choir, **VOX** is at the forefront of contemporary choral music in Australia. Created for singers aged 18-30, VOX brings together Sydney's most talented singers to perform in the Sydney Philharmonia Choirs' concert season. VOX are led by acclaimed choral conductor and VOX Music Director, Elizabeth Scott.

VOX singers are skilled musicians with a huge range and versatility. They perform programs of classical, popular and contemporary works. In 2019 VOX presented two sold-out performances of *Wonder* in the Utzon Room at Sydney Opera House. They also performed in **Bach and Mozart: In the Imagination of their Hearts** at Easter and in *Music from the Movies*. In 2018, VOX performed alongside other choirs of the Sydney Philharmonia Choirs in sell-out performances of Carols at the House at the Sydney Opera House and in *Kingdom Hearts*, *The Gauntlet* and the *Crescendo* series, presented by Sydney Opera House. They starred in their own performances of *Voyage of Voices* with visiting Estonian choir EStuudio.

VOX regularly perform in Sydney Symphony programs and last year featured in *Last Night of the Proms*, *Beethoven Mass in C* and *Verdi Requiem*.

Outside of the season, VOX regularly appears at corporate events and in major cultural festivals such as VIVID Sydney and the Greek Music Festival. They have sung on recordings for Sally Whitwell, Dan Walker and Bangarra Dance Theatre's production of Bennelong.

www.sydneypilharmonia.com.au

VOX, Sydney Philharmonia Choirs

Elizabeth Scott conductor

Soprano 1

Soprano 1
Alexandra Young
Alison Hardy
Amelia Myers
Annabel Jeffery
Chelsea Wallis
Clare Kenny
Maya Schwenke
Miriam Jeffery
Nicollette Burr

Soprano 2

Anita Burkart
Barbara Guzman
Galeb
Charlotte Moore
Dorothy Wu
Fiona Young
Georgia Moore
Ineke Mann

Katherine Stein
Kit Nam Cheung
Lily Tindale
Lucy Bruton

Alto 1

Atalya Masi
Belinda Smith
Gabrielle Cadenhead
Jaimie Wolbers
Kathleen Morris
Miriam Alperovich
Olivia Robinson
Sophie Funston

Alto 2

Ananya Chakravorty
Emma Gosbell
Ines Obermair
Jasmin Borsovszky
Jess Moore

Karen Cortez
Lara Dodd
Lara Rogerson-Wood
Madi Moore
Naomi Leviton
Stephanie Macindoe

Tenor 1

Alexander Best
Blade Fuller
Bryce Gonlin
Joshua Borja
Vitor Cortes-Borges

Tenor 2

Alex McEwan
Bennett Haskew
Edward Phillips
Ryan Queenin
Tom Hazel

Bass 1

Alex Li-Kim-Mui
Daniel Rae
Michael Nolan
Rafi Owen
Robert Sherrington
Russell Phillips

Bass 2

Dominic Blake
Jesse van Proctor
Lachlan Wrenford
Sean Moloney
Stephen Young

Luke Byrne and Tim Cuniffe, VOX, Sydney Philharmonia Choirs accompanists



VOX, Sydney Philharmonia Choirs

Production Credits and Acknowledgments

Jandamarra was commissioned by the Sydney Symphony Orchestra for the SSO and the Australian network orchestras, the Yilimbirri Ensemble, and Gondwana Choirs, with the generous support of Vicki Olsson, Geoff Ainsworth AM and Symphony Services International.

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Production Team

Scott Ryan, *producer/production manager*
 Jacqui Smith, *external relations manager and concert program*
 Felicity Knibbs, *marketing and FOH manager*
 Tom Westley, *orchestra manager*
 Thomas Wade, *choir manager*
 David Kim-Boyle, *video director*
 Bob Scott, *audio director*
 Adrienne Sach, *Bunuba cast manager*
 Chris Prasad, *Bunuba cast liaison*

Jim Coyle, *education kit*
 Guy McEwan, *choir management*
 Jan Marshall, *choir management*
 Katherine Rowell, *artist manager*
 Rodney Boatwright, *production assistant*
 Fiona Chan, *event coordinator*
 Joseph Toltz, *external engagement*
 Shauna Crick, *external engagement*
 Megan Hopley, *contracts manager*
 Marylou Kay, *events assistant*

We acknowledge and pay respect to the traditional owners of the land on which we meet; the Gadigal people of the Eora Nation. It is upon their ancestral lands that the University of Sydney is built. As we share our own knowledge, teaching, learning and research practices within this university, may we also pay respect to the knowledge embedded forever within the Aboriginal Custodianship of Country.

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