



RIVER CITY VOICES

western sydney. choral. excellence

LUX AETERNA & NOCTURNES



THURSDAY 4 MAY 2023

St Patrick's Cathedral
Parramatta

PROGRAM

WELCOME TO RIVER CITY VOICES



Welcome to River City Voices' first concert for 2023. This program is special, as we originally planned to present it in May 2020. The music, lyrics and poetry in Lauridsen's works have so much meaning in the usual course of events, but for us, rehearsing the music after the experiences of the past few years, has had a momentous impact. More than one chorister has found themselves emotionally overwhelmed by where the music has taken them (myself included) and we are sure you will have the same experience.

We are delighted to be sharing such meaningful music in the glorious surrounds of St Patrick's Cathedral, and thank the Diocese of Parramatta for enabling RCV to perform in the Cathedral today.

As River City Voices matures, our sound, artistic programs and ambitions continue to expand. We welcomed 18 new choristers this year and currently have a wait list. This demonstrates that the standard we are setting is inspiring to singers throughout Western Sydney (and beyond).

As always, RCV would not be achieving what it does without the insight and perseverance of Sarah, our Artistic Director and Inara, our General Manager, who continue to go above and beyond. Thank you to our Board members, who generously contribute their expertise and support as we navigate a path towards sustainability.

We hope you enjoy the concert and look forward to seeing you at our Supporters Night on August 17, and our Brave program featuring new works by Indigenous composers from the Ngarra-burria First Peoples Composers program on 8 December. Save the dates!

Catherine Dolle-Samuel
Chair, Board of Directors

BOARD

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Repetiteur

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Dr Philip Eames

2023 CHORISTERS

SOPRANO

Jennifer Baker
Catriona Champion
Josephine Chan
Louise Corbin
Maria Costello
Tamara Craig
Susan Forss-Clarke
Hadassa Gitau
Lyn Higgs
Wendy Hopley
Deborah Howitt
Iona Mathias
Casey Poon
Tracy Samuel
Naomi von Senff
Nicole Senior
Karla Stewart-Sykes
Lynn Taye
Ingrid Turner
Eleni Waugh
Sarah Wielgosz
Klara de Wit

TENOR

Clive Arasaratnam-Smith
Tanja Frzop
Richard Heagren-Gibbs
Nalin Gupta
Ian Jenson
Brian Julien
Joshua Lenahan
Gabriel Newman
Spencer Thew

ALTO

Mel Bester
Grace Bondoc
Clare Brown
Catherine Dolle-Samuel
Sarah El-Khansa
Sally Glass
Danica Gluvakov
Belinda Huang
Rufina Ismail
Jane Jamieson
Laima Karklins
Linda Kemp
Samantha Matwijkenko
Liz Mulcare
Nancy Nicholls
Rina Pinto
Hiroko Uchihara
Rachel Yang
Helen Yiu
Fiona Yue

BASS

Steve Barnett
Don Church
Philip Gerber
Ivars Karklins
Geoff Kerr
Gabriel Neba
Mark Nguyen
Michael West
Dominic Wong

Lux Aeterna & Nocturnes

Parramatta Premiere Performance: 75 minutes

'And the Lord Said, Fiat Lux'

from *Fiat Lux | The Light Cycle*
Alice Chance (2017)

Grace Bondoc | Catriona Champion | Susan Forss-Clarke | Tamara Craig | Sarah El-Khansa
Sally Glass, | Belinda Huang | Iona Mathias | Naomi von Senff | Eleni Waugh | Nicole Senior
Lynn Taye | Ingrid Turner | Sarah Wielgosz | Helen Yiu

Lux Aeterna

Morten Lauridsen (1997)

Rivers of Light

Alice Chance (2019)

Nocturnes

Morten Lauridsen (2005)

CONDUCTOR

Assistant Chorus Master

Principal Pianist

DR SARAH PENICKA-SMITH

DR PHILIP EAMES

SU CHOUNG

MUSICIANS

SU CHOUNG | PIANO

SAMUEL GIDDY | ORGAN

PRODUCTION MANAGER

STAGE MANAGER

INARA MOLINARI

MELANIE PENICKA-SMITH

RIVER CITY VOICES

Soprano

Jennifer Baker | Catriona Champion | Josephine Chan | Susan Forss-Clarke | Louise Corbin | Tamara Craig
Maria Costello | Hadassa Gitau | Lyn Higgs | Wendy Hopley | Deborah Howitt | Iona Mathias
Casey Poon | Tracy Samuel | Naomi von Senff | Nicole Senior | Karla Stewart-Sykes | Lynn Taye
Ingrid Turner | Eleni Waugh | Sarah Wielgosz | Klara de Wit

Alto

Mel Bester | Grace Bondoc | Catherine Dolle-Samuel | Sarah El-Khansa | Sally Glass | Danica Gluvakov
Belinda Huang | Rufina Ismail | Jane Jamieson | Laima Karklins | Linda Kemp | Samantha Matwijkeno
Liz Mulcare | Nancy Nicholls | Rachel Yang | Helen Yiu | Fiona Yue

Tenor

Clive Arasaratnam-Smith | Tanja Frzop | Richard Heagren-Gibbs | Nalin Gupta | Ian Jenson
Brian Julien | Gabriel Newman | Spencer Thew

Bass

Jose Augusto | Steve Barnett | Don Church | Philip Gerber | Ivars Karklins | Geoff Kerr
Andrew O'Connor*

* Guest singer

PROGRAM NOTES

Illustrating light with sound: it's a funny concept, if you pause to think about it. And yet composers through the ages have been drawn to write music about light, about seeing it, feeling it, and receiving it, in physical, emotional, and spiritual terms. Australian composer Alice Chance's 2017 work *Fiat Lux | The Light Cycle* explores representations of light from the Old Testament forward, and tonight's concert opens with its first movement, 'And the Lord said, Fiat Lux'. Chance uses parts of Genesis 1:2-3 — 'the earth was formless and empty, darkness was over the surface of the deep ... and the Lord said, "let there be light"'. The murmuring voices illustrate the shifting waters of the deep, and the Spirit moving over them, as they gradually rise into full light with a major chord.

Twenty years before Chance's contemplation of light, American composer Morten Lauridsen wrote his *Lux Aeterna*. He started the two-year process of writing the work, on hearing his mother was dying, 'to help heal myself'. Describing the *Lux Aeterna* as 'a quiet meditation on illumination', Lauridsen invites the choirs with whom he works to 'think of your loved ones. Look at the words.'

The five movements all contain references to light, and are drawn from various Biblical texts. The music we hear first, in the organ introduction, is drawn from two of the composer's favourite previous works, 'Contre qui, rose' from *Les Chansons des Roses*, and *O Magnum Mysterium*. The first movement's text comes from the Requiem Mass, the Catholic mass for the dead, asking the Lord to grant the departed eternal rest and perpetual light.

The second movement, 'In Te, Domine, Speravi' is part of the fourth century Latin Christian hymn known as the 'Te Deum'. Paired with a theme in the organ taken from the 17th century Nuremberg Songbook, this movement reminds our choir of monastic plainsong.

The third movement, 'O Nata Lux', specifically talks about Jesus Christ, 'born light of lights'. Lauridsen's quiet devotion is clear from the gentle and sustained harmonies he gives the choir. A joyful fourth movement follows: 'Veni, Sancte Spiritus', a text for Pentecost, when the Holy Spirit returns to the Apostles at Jerusalem fifty days after Easter Sunday.

The surge of voices cascades into the final movement, 'Agnus Dei - Lux Aeterna', where Lauridsen returns us to the Requiem Mass. Some tensions in the harmony remain as the choir begins, illustrating a little doubt, difficulty, or pain, in the way Lauridsen does so well. But as the final 'amen' starts quietly and then builds, wrapping up many of the themes we've heard before in a joyous 'Alleluia', Lauridsen's desire to share the light that comforts him envelops choir, organ and audience.

Lux Aeterna is now a major work of the contemporary choral repertoire, in constant performance around the world. Part of its success is no doubt due to Lauridsen's aim to write music with a clear meaning, saying he doesn't want the listener 'to have to sort through anything'.

We are proud to pair his music with that of our own rising star, Alice Chance, who is equally interested in you, the listener. As she says on her website, 'My music often has a playful edge to it, and it's very important to me that listeners and performers feel welcome within it.' Chance composed *Rivers of Light* on commission from Moorambilla Voices in celebration of the Lismore Lantern Parade's twenty-fifth anniversary.

Originally designed for instruments, piano, soundscape and children's choir as the lanterns were carried past, the music includes such performance instructions as 'blurry, hushed ripples' for the pianist, and 'glowing and ghostly'.

Finally we arrive at Lauridsen's magnificent and moving **Nocturnes**. The natural world is also woven through this music, as is love in all its forms, and different images of Night. Lauridsen is deeply attuned to the natural world.

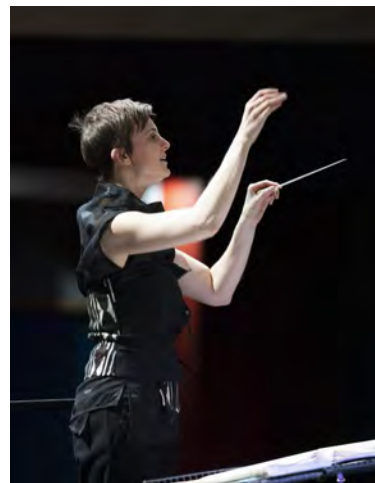


Photo:
Lyndal Irons

As a university student, he spent ten weeks completely alone on a fire-fighting lookout on top of Mount St Helen's. When he came down, he switched immediately to studying music. He now spends much of the year living on the coast and in the forest of Waldron Island, a tiny community of just over one hundred people in the San Juan Islands.

The text for the first Nocturne, 'Sa Nuit D'Été', is by Czech poet Rainer Maria Rilke. Rilke left Prague bogged down in what he saw as a conflict between Czech folk culture and highbrow German culture, and became a citizen of the (European) world, living in Paris and other European capitals until his death in 1926. This short French poem speaks of passionate love, describing his lover's heart as a 'late star'.

Pablo Neruda's intense 'Soneto de la Noche', Lauridsen's favourite love poem, is earthier. The poet beseeches his beloved to go on living after his death, so she can enjoy all the beauties they both loved, the wind, sea and sand. Lauridsen's impassioned setting, with its quiet wind-down at the end, seems to suggest the poet's death is close at hand. In fact, Neruda's death was still thirteen years away when he wrote 'Soneto' in 1960; 2023 marks the fiftieth anniversary both of Neruda's untimely death, and of 'the other 9/11', the Chilean coup d'état which saw General Pinochet installed, dashed the diplomat-poet's hope for peace and progress in Chile, and claimed Neruda's life.

The final Nocturne, 'Sure On This Shining Night', restores all with, as Lauridsen calls it, James Agee's 'wondrous' poem. Lauridsen considers Agee's words 'very pantheistic', and this idea of divinity and nature being one, and being at one with nature himself, is exactly what Lauridsen says he experiences at Waldron Island. The true wonder is how Agee himself could have experienced this feeling. His father died in a car crash when the poet was six and Agee, alcoholic and a chain-smoker, died of a heart attack, aged forty-six, before his Pulitzer-prize-winning novel about his father's death was published. Nevertheless, the peace, trust and hope in both his words and Lauridsen's music are impossible to miss, or to be unaffected by.

In the 2016 documentary *Shining Night*, Lauridsen has a message for artists of all kinds: 'And for those of you that have an inner song to share, be that song in the form of poetry, or dance, or music, sculpture, or singing - to fulfil that calling is not an easy task ... persevere. And by doing so, you will change lives.' It's Lauridsen's eightieth birthday this year. It's timely that we thank him for writing music that has the potential to change ours.

© Dr Sarah Penicka-Smith

Fiat Lux | The Light Cycle was commissioned by Michelle Leonard and Leichhardt Espresso Chorus, for LEC and The Song Company. *Lux Aeterna* was commissioned by the Board of Governors of The Music Centre, Inc., in honour of Shelton G. Stanfill, a national luminary in the USA arts scene. *Rivers of Light* was commissioned by Moorambilla Voices for the 25th anniversary of the Lismore Lantern Parade. *Nocturnes* was the American Choral Directors Association 2005 Raymond W. Brock Memorial Commission.

LUX AETERNA

1. INTROITUS

Rest eternal
Give to them, Lord:
and let light perpetual shine on them.
A hymn befits you, God, in Zion,
and to you shall be fulfilled a promise in Jerusalem:
hear my prayer,
to you all flesh shall come.
Rest eternal
Give to them, Lord:
and let light perpetual shine on them.

2. IN TE, DOMINE, SPERAVI

To deliver us, you became man,
not disdaining the Virgin's womb.
With the sting of death vanquished,
you opened to believers
the kingdom of heaven.
There is risen in the shadows
a light for the righteous.
Have mercy on us, Lord,
have mercy on us.
Let your mercy, Lord, be upon us
inasmuch as we have trusted in you.
In you, Lord, I have trusted:
let me never be confounded.

3. O NATA LUX

Born light from light,
Jesus, redeemer of the age,
mercifully deign to accept supplicants'
praises and prayers.

You once deigned to take on flesh
for the sake of the lost damned
Grant that we be made members
of your blessed body.

4. VENI, SANCTE SPIRITUS

Come, Holy Spirit,
and send from heaven
the ray of your light.

Come, father of paupers,
come, donor of gifts
come, light of hearts.

Best of consolers,
sweet host of the soul
sweet respite.

Amid labour, rest,
amid heat, moderation
amid tears, solace.

Light most blessed,
fill the inmost parts of the heart
of your faithful.

Without your spirit,
there is nothing in man,
nothing harmless.

Clean what is dirty,
moisten what is dry,
heal what is wounded.

Bend what is rigid,
warm what is cold,
guide what is straying.

Give to your faithful,
those trusting in you,
sacred seven-fold gifts.

Give the reward of virtue,
give the deliverance of salvation,
give eternal joy.

5. AGNUS DEI - LUX AETERNA

Lamb of God,
who takes away the sins of the world,
give them rest.

Lamb of God,
who takes away the sins of the world,
give them rest.

Lamb of God,
who takes away the sins of the world,
give them rest everlasting.

Let light eternal shine on them, Lord:
in the company of your saints for ever:
for you are merciful.

Rest eternal
give to them, Lord:
and let light perpetual shine on them.

Alleluia. Amen.

NOCTURNES

SA NUIT D'ETE

Its summer night

If, with my burning hands, I could melt
the body surrounding your lover's heart,
ah! how the night would become translucent,
taking it for a late star,
which, from the first moments of the world,
was forever lost, and which begins its course
with its blonde light, trying to reach out towards
its first night, its night, its summer night.

Poem: Rainer Maria Rilke
Translation: Byron Adams

SONETO DE LA NOCHE

Sonnet of the Night

When I die, I want your hands upon my eyes:
I want the light and the wheat of your beloved hands
to pass their freshness over me one more time:
I want to feel the gentleness that changed my destiny.

I want you to live while I wait for you, asleep,
I want your ears to still hear the wind,
I want you to smell the scent of the sea we both loved,
and to continue walking on the sand we walked on.

I want all that I love to keep on living,
and you whom I loved and sang above all things
to keep flowering into full bloom,

so that you can touch all that my love provides you,
so that my shadow may pass over your hair,
so that all may know the reason for my song.

Poem: Pablo Neruda
Translation: Nicholas Lauridsen

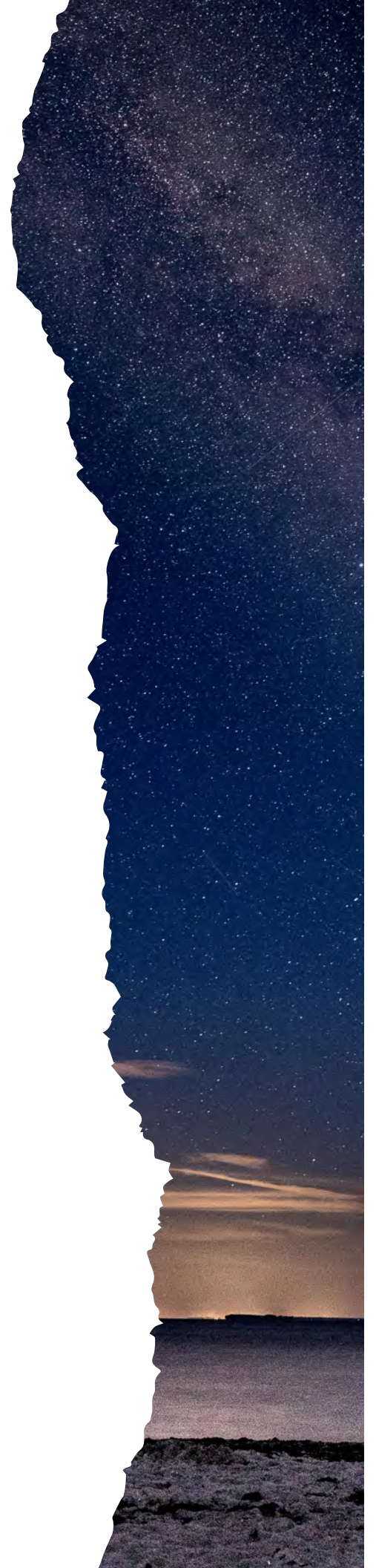
SURE ON THIS SHINING NIGHT

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me,
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

Poem: James Agee. Copyright 1968. The James Agee Trust



ARTISTS

Dr Sarah Penicka-Smith Artistic Director & Principal Conductor, River City Voices



A passionate advocate for music as a force for change, Dr Sarah Penicka-Smith is a unique and innovative voice in Australian music, who thrives working across genres and disciplines. A conductor from Western Sydney with a socially-engaged arts practice, she is dedicated to giving a platform to artists whose voices are missing from the main stage.

As Artistic Director & Principal Conductor of River City Voices, Sarah has pioneered programs that include 'What The World Needs', an album of choral arrangements of work by the neurodiverse musicians of Club Weld, and 'Slam Messiah', where Handel's masterwork meets performance poets.

Sarah is also the first Associate Conductor of Willoughby Symphony Orchestra, where her work has included collaborating on the Young Composer Award, and contemporary music programs with physical theatre company Legs On The Wall.

In 2022, Sarah was also one of the four inaugural CASE Incubator arts residents, for contemporary artists with a socially engaged practice. She is an alumna of the 2018 Hart Institute for Women Conductors at The Dallas Opera, with whom she made her international debut.

Sarah's opera credits include Purcell's *The Fairy Queen* (the first opera staged by a queer choir, Sydney Gay & Lesbian Choir, 2009) & *Dido & Aeneas* (Macquarie Singers, 2017), Korie & Wallace's *Harvey Milk* (Left Bauer/SGLC 2015), Phillip Glass's *Akhnaton* (Ondine Productions, 2013), Campra's *Tancrede* (2010), Cummins' *Anacreontea* (2011) and *Timor* (2015), Krasa's *Brundibar* (2014), Leon's *Monsoon* (2015) and Menotti's *The Medium* (2015), all with Opera Prometheus.

Under the banner of Penicka-Smith Arts & Event Management, Sarah and her wife Melanie Penicka-Smith run Pacific Pride Choir, a touring choir founded to travel to regions where homosexuality is legalised but not accepted. They have toured to Poland, Vietnam, and Cambodia. The Penicka-Smiths are both founding members of the Global Alliance of Queer Choirs, and together began the Lifehouse Volunteer Orchestra, bringing music to patients and their families at the Chris O'Brien Lifehouse, a Sydney oncology hospital. They are currently developing 'OCDiva', a one-woman opera with soprano Yasmin Arkinstall and composer Eve Klein, about Yasmin's experiences living with OCD.

Sarah has conducted many Sydney orchestras, including Penrith Symphony Orchestra, Ku-ring-gai Philharmonic Orchestra and Sydney Youth Orchestra. From 2005-2017, she was the longest-serving Music Director of the Sydney Gay & Lesbian Choir, and for eleven years she was Director of Music and Head of Creative Arts at St Andrew's College, and Principal Conductor with the Macquarie Singers & Macquarie Chamber Orchestra.

Sarah chorus masters for a range of ensembles and festivals, including Sydney Philharmonia Choirs, and she has conducted all four years of ABC Sydney's 'Sing Out Sydney' event. As part of the Symphony Australia Conductor Development Program (2012-2015), she worked with the West Australian Symphony Orchestra, the Tasmanian Symphony Orchestra, and the Australian Opera and Ballet Orchestra under the guidance of Maestri Asher Fisch, Johannes Fritzs, Marko Letonja and Christopher Seaman. Her current mentor is Maestro Carlo Montanaro.

Sarah is also in demand as an adjudicator and panellist, including serving on the Musica Viva Artistic Review Committee and as a juror for the Vocal/Choral section of the APRA/AMCOS Art Music Awards. In addition to her musical credits, she holds a PhD from the University of Sydney.

In 2023, Sarah is looking forward to touring OCDiva, further appearances with the Willoughby Symphony and River City Voices. Her creative projects include creating a new structured improvisation for voices inspired by James Turrell's 'Amarna' at MONA for Hobart's Festival of Voices, where she will also direct the Pride Choir workshop.

Su Choung Piano



Su Choung is a Sydney based pianist and repetiteur. Most recently, Su joined the team at Victorian Opera for their productions of *The Butterfly Lovers* (Richard Mills), and *A Christmas Carol* (Graeme Koehne). She was a repetiteur for Opera Australia's NSW Schools Tour in 2021 and currently holds the repetiteur position with River City Voices.

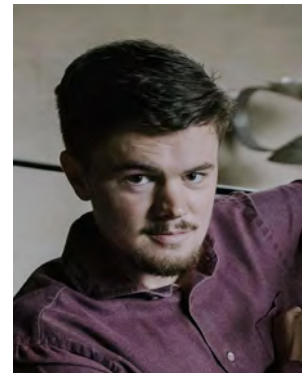
Between 2020-22, Su was a young artist with Melba Opera Trust based in Victoria where she was supported by the Margaret Schofield Opera Scholarship and the Mel and Nina Waters Award. In 2022, she was awarded the Megan Evans OAM Encouragement Award through the Joan Sutherland & Richard Bonyngue Foundation.

Su was Pacific Opera Young Artists program's repetiteur in 2019, as well as Music Director for The Other Theatre's productions of *Love Burns* (Graeme Koehne & Louis Nowra) and *Dido and Aeneas*.

She is a graduate of the Sydney Conservatorium of Music with a Bachelor of Music Performance and a Graduate Diploma in Accompaniment.

Samuel Giddy Organ

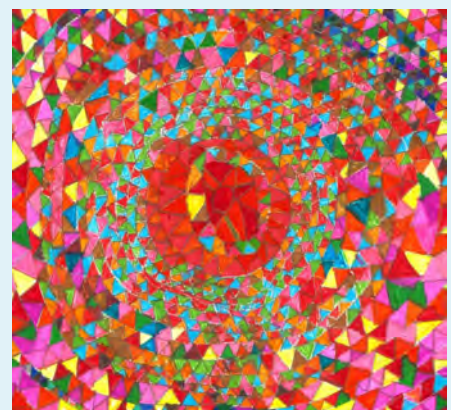
Samuel Giddy enjoys a varied and successful career as a recitalist, liturgical organist and educator. From 2016 – 2019 he obtained a Bachelor of Music from Sydney Conservatorium, studying organ performance with Philip Swanton and graduating with first-class honours and the Frank Hutchens Student of the Year Award. A two-time winner of the Sydney Organ Competition (2018 and 2022), he has given solo recitals at major venues in Australia and internationally, including Brisbane City Hall, Chester & Guildford Cathedrals (UK), and St George's Hanover Square (London). In 2019 he was also a finalist in the Gottfried Silbermann Organ Competition in Freiberg, Germany. In his current role as Assistant Organist at St Andrew's Cathedral (Sydney), Samuel's liturgical playing is heard by thousands worldwide on weekly livestreams, as well as for choral evensong and special events at the Cathedral. In addition to his musical pursuits, Samuel is also completing a Graduate Diploma of Divinity from the Australian College of Theology.



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Look no further than our wonderful CD
What the World Needs
recorded with the fabulous Club Weld
singer/songwriters as featured on the
ABC's Art Works

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Ticket Desk
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Artwork: Nina Gotsis



ABOVE: Poet Paris Rosemont performs in RCV's December '22 production of "Slam Messiah" at Riverside Theatres; Sarah Penicka-Smith leads the choir and ensemble. Photos: Lyndal Irons

RIGHT: 2023 marks RCV's 5th year since conceived in March 2018.

BELOW: Images from RCV's 2023 March/April project Super Critical Mass Parramatta led by artist and composer Julian Day at Parramatta Gaol. Photos: Grant Leslie



RIVER CITY VOICES

River City Voices is Parramatta's flagship, auditioned symphony choir. It was formed in 2018 to meet the community's desire for large-scale and innovative cultural events that expand horizons closer to home.

Led by its exceptional Artistic Director and Principal Conductor Dr Sarah Penicka-Smith, the company's vision is to become a permanent and relevant organisation, renowned for its vocal excellence, surprising collaborative artistic programs, and events that reflect and engage its diverse community, their talents, and stories.

In its brief history, River City Voices has engaged over 2,000 artists, arts workers and community members through its public performances, development programs and workshops. Performances have included curated programs, festivals, corporate and government gigs, and collaborative community events.

In its inaugural year, River City Voices sang in the Parramatta premiere performance of *Carmina Burana*; at the Sydney Cherry Blossom Festival alongside TaikOZ; as a featured choir for ABC Radio's Sing Out Sydney at the City Recital Hall; and with Sydney Philharmonia Choirs for its performances of Handel's Messiah at the Sydney Opera House, and then in its own sold-out performance at St Patrick's Cathedral, again with members of the Sydney Philharmonia Choirs accompanied by the Sydney Philharmonia Orchestra.

Poised for further success in 2020, COVID-19 saw the company swiftly demonstrate a nimble, adaptive response that despite program cancellations, ensured its continued engagement of choristers, staff and community throughout 2020-21. During that time the choir continued rehearsing online and made a virtual recording that has reached over 1.4K viewers. With support from City of Parramatta, River City Voices received funding to undertake a recording project that could be delivered throughout COVID. Recordings were undertaken in groups of 2-3 singers, resulting in over 300 tracks for editing, and culminating in a CD, *What the World Needs* released in June 2022.

The album features new choral arrangements of songs composed by neurodiverse musicians from project partner Arts & Cultural Exchange's Club Weld program. Club Weld and the project were featured on the ABC's Art Works program, Season 2, Episode 30.

The choir re-emerged in 2022 with a full season of activities. The first concert since December 2019, *Songs of Destiny*, featured the long awaited world premieres of commissioned works by Indigenous composers Troy Russell and Elizabeth Sheppard, as part of a larger program with Willoughby Symphony Choir and Willoughby Symphony (Riverside Theatres). A live performance with Club Weld musicians of songs from *What the World Needs* was presented in September, and the final concert program in December at Riverside Theatres in partnership with WestWords, was *Slam Messiah*, a well-received, brave re-imagination of Handel's Messiah featuring Western Sydney slam poets.

River City Voices also appeared in two exciting, unexpected engagements. At the end of August, after appearances at the Blackheath Choir Festival, members of the choir featured in a quirky advertisement for Catch.com.au's national campaign released in September. The choir was then invited to appear as part of the Sydney Opera House's *From The Steps-Voices at Dusk* program in October heralding the beginning of the House's year-long 50th birthday celebrations. One of only 11 choirs invited from across Sydney, River City Voices curated and performed an all-Australian-composer program sharing the experience with singers recruited from across Western Sydney.

This year, with support from a City of Parramatta Council Community Grant and Powerhouse Parramatta, River City Voices delivered an ambitious community participatory project in Parramatta Gaol under the artistic leadership of New York-based Australian composer and artist Julian Day. A work created during three workshops culminating in a free public performance, this experimental human soundscape evoked strong emotions. A film of the event will be shown mid-year in Sydney Olympic Park.

Special thanks to the following individuals and organisations that have assisted RCV's projects this year:

MARK ROBINSON, Sydney Philharmonia Choirs

MILI LEE and team at St Patricks Cathedral, Parramatta, RCV's rehearsal home

MELANIE PENICKA-SMITH Director, Penicka-Smith Arts & Event Management

IAN COSS, Clear Music Australia | GABRIEL NEWMAN, Spanish language coach

ROSS A'HERN, Audio Recording | GRANT LESLIE, Photography

AUGUSTA SUPPLE, Cultural Services Coordinator, City of Parramatta Council

MARIE WARDLE and ANNALIZA VERGARA for front-of-house assistance

SARAH EL-KHANSA for leading the Instagram campaign and designing our striking flyers and posters

CHRIS MIDDLETON & CASSIDY PIERCE, Parra News

TIANNA CHALON, Parramatta Chamber of Commerce

ST STEPHEN'S CHURCH, Sydney & CROYDONPARK@10 - WSCCC, for loan of candles

CITY OF PARRAMATTA COUNCIL (SCMP)

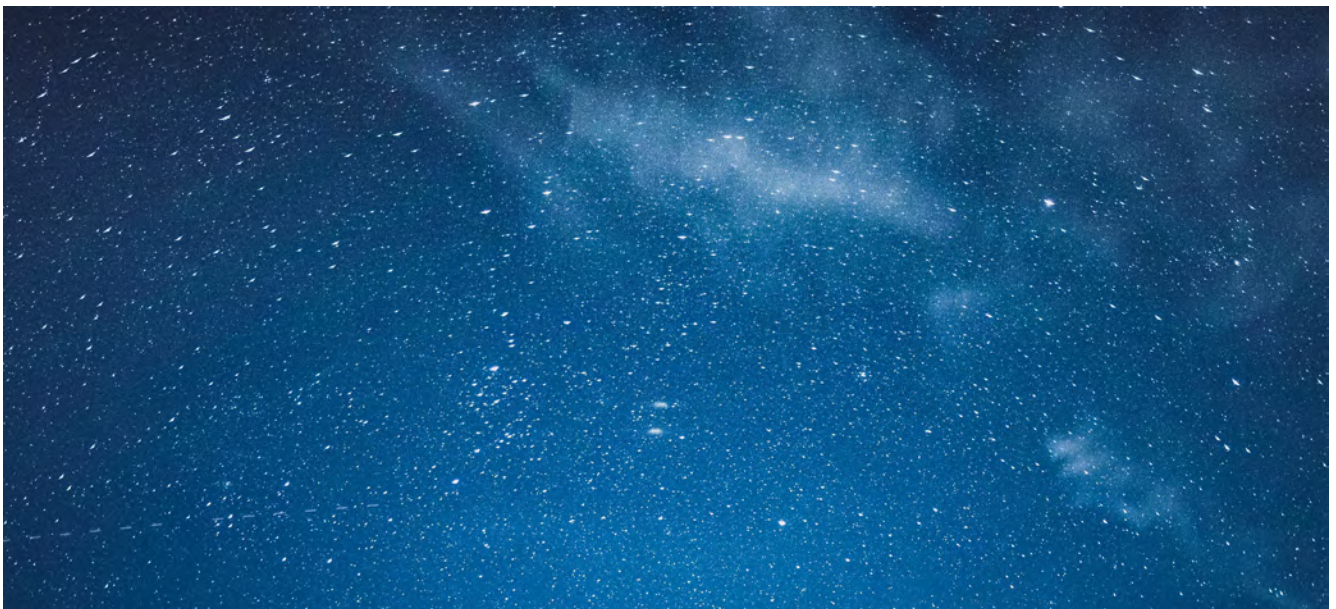
LISA HAVILAH, LISA FFOREST, CARA STEWART and AV team, Powerhouse Parramatta (SCMP)

SIMONE WHETTON, What's On, ABC Local Radio for the live-to-air interview with Julian Day (SCMP)

AMANDA KARKLINS, Front-of-House (SCMP)

Our RCV BOARD MEMBERS, led by chair and chorister CATHERINE DOLLE-SAMUEL, who so generously donate their time and expertise.

And finally our wonderful RIVER CITY VOICES CHORISTERS (and significant others) - we can't do any of this without you. THANK YOU !



W W W . R I V E R C I T Y V O I C E S . O R G . A U

River City Voices is a registered charity with DGR status.

Your support ensures that RCV continues to deliver outstanding programs in western Sydney.

Tax deductible donations can be made to the RCV Public Fund via bank transfer:

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