



RIVER CITY VOICES PRESENTS
HUMAN WAVES

PROGRAM

6 September 2025
Riverside Theatres Parramatta

WARAMI, WELKOM, WELCOME !

Human Waves is us.

It is Australia, Western Sydney and Parramatta in particular.

Our stories, our experiences, our music, expressed with joy, apprehension, wonder and love, written by and supported on stage by two of Australia's greats - acclaimed composer and pianists, **Elena Kats-Chernin** and **Tamara-Anna Cislowska**.

As someone with migrant stories on both sides of my family – convict in 1802 and more recent Dutch migrant in 1951, **Human Waves** speaks to me on many levels.

There is nothing more evocative of River City Voices' mission to deliver choral excellence and local stories than this program, and we are thrilled to share our, and your stories at tonight's performance. Each time I've tried to write this introduction, I've welled up in tears because this program is deeply personal. When I first had the chance to sing the work *Human Waves* on the stage of the Sydney Opera House in 2023, it resonated with both my studies in Australian history and my family's personal migrant experiences. I've never felt the music I've sung previously, spoke to Australia's and my family's experiences in quite the same way.

It represented me, us, what is great and what it's really like to be a migrant living in Australia.

Brett Weymark, Elena, Tamara-Anna – thank you!

Tonight you'll hear the premiere of two new movements in *Human Waves*, based on two of River City Voices' own chorister stories. This important contribution to Parramatta's heritage is reflected in the City of Parramatta awarding us a History, Culture and Stories grant to support this commission.

You will also hear music of particular importance to our choristers from their diverse homelands, although not without first inviting you all to come together through Gavi Duncan's uplifting, ancestral gift, *Naiyee Nawayaya*.

Special thanks to my aunty Ria, Maria Dolle, who wrote down the lyrics in Dutch for me.

Vale Han Lansweers (pictured below right with me), who took me in as his own family when I stayed in The Netherlands and who shared my family's pre-Australian story and made meaning of places and experiences of the Dolle family. To Maureen and Ben, who shared their passion for family history and who are still coming to performances nearly 40 years since they took me to my first ever choir rehearsal.

Thank you to my fellow River City Voices choristers, who have shared so much of themselves in rehearsals for this performance – including many spirited discussions about correct pronunciation! It is truly a privilege to sing our shared stories. And to our wonderful Community Choir - I hope you've enjoyed being part of the River City Voices family and sharing in this experience.

We hope that tonight you, our audience, hear a part of your story and are inspired to see more choral music performances that are modern and relatable here in Western Sydney.

Catherine Dolle

Chair, Board of Directors



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Brett Weymark OAM

ARTISTS

PRINCIPAL CONDUCTOR **SARAH PENICKA-SMITH** (Human Waves)

GUEST CONDUCTOR **PHILIP EAMES** (Songs of Origin)

GUEST PIANISTS **TAMARA-ANNA CISLOWSKA**
ELENA KATS-CHERNIN

PIANIST **KEVIN WANG** (Songs of Origin)

Assistant Conductor **OSCAR BALLE-BOWNESS***

Rehearsal Conductor **PHILIP EAMES**

Rehearsal Pianists **EMMA OH | KEVIN WANG**



RIVER CITY VOICES

Soprano Jennifer Baker | Kirstie Barfoot | Catriona Champion | Josephine Chan | Teresa Cheung
Maria Costello | Tamara Craig | Lyn Higgs | Wendy Hopley | Deborah Howitt | Mylen Macasado
Iona Mathias | Sandy McAuley* | Christine Pendleton | Tracy Samuel | Nicole Senior
Casey Shibakoski | Karla Stewart-Sykes | Lynn Taye | Ingrid Turner | Naomi Von Senff
Eleni Waugh | Sarah Wielgosz

Alto Grace Bondoc | Linda Bryan | Katrina Cooper | Catherine Dolle | Sarah El-Khansa | Sally Glass
Belinda Huang | Rufina Ismail | Jane Jamieson | Amanda Karen | Laima Karklins | Linda Kemp
Lou Merrington | Nancy Nicholls | Jennifer Nixon | Rina Pinto | Shannon Simon | Huong Tran
Hiroko Uchihara | Helen Yiu* | Fiona Yue

Tenor Clive Arasaratnam-Smith | Tanja Frzop | Richard Heagren-Gibbs | Brian Julien
Nathan Knight | Gabriel Newman | Isaac Powell | Yana Taylor | Spencer Thew

Bass Jose Augusto | Steve Barnett | Will Bond | Miguel Eduardo Diaz | Cameron Glass | Sam Huynh
Ivars Karklins | Collin Rozario | Lorence Tan | Michael West | Dominic Wong | Peter Wright*

HUMAN WAVES COMMUNITY CHOIR

Simon Barter-Konecny | Silvana Cannavo | Carmen Chung | Klara de Wit | Ansa Fourie
Pierre Fourie | Astrida Grigulis | Nalin Gupta | Rebecca Huang | Amisone Lele
Peter Nguyen | Jenny Simpson | Warren Sheldon | Anneke Strupitis Haddrick | Haya Tarazi

Singers join us from across a range of community groups and cultural backgrounds:
STARRTS, Latvia, South Africa, Palestine, Vietnam, Samoa, China and India.

*Singing with Community Choir

*RCV's 2025 Assistant Conductor - RCV Conductor Development Program

MEET THE ARTISTS
HUMAN WAVES

ELENA KATS-CHERNIN
Composer and Pianist



One of Australia's foremost contemporary composers, Elena Kats-Chernin's vibrant and distinctive music across all genres has reached millions worldwide, featuring at the 2000 Sydney Olympic Games, 2003 Rugby World Cup and 2018 Commonwealth Games.

Born in Tashkent, Uzbekistan, she has received numerous prizes including Helpmann, Limelight, Sounds Australian and Sydney Theatre Awards, the Sidney Myer Performing Arts Award and the 2022 Australian Women in Music Award (AWMA) for 'Artistic Excellence'. Elena Kats-Chernin composed the music soundtrack to Oscar-winning director Adam Elliott's multi-award-winning full-length claymation film "Memoir of a Snail", which won the top Cristal award for 'Best Feature Film' at the 2024 Annecy International Animation Film Festival, 'Best film' at the BFI London Film Festival, and was an official nomination in the 97th Academy Awards, the 82nd Annual Golden Globes, among many others.

'Eliza Aria' from ballet Wild Swans (choreographer Meryl Tankard) was made famous by British bank Lloyds TSB; Kats-Chernin's 'Sarenka' double concerto premiered by the Melbourne Symphony Orchestra was nominated for 'Work of the Year' in the 2024 APRA AMCOS Art Music Awards, and Elena was the highest voted Australian composer in the ABC's Classic 100 countdowns in both 2024 and 2025, as well as the most popular female composer.

Kats-Chernin writes for ballet, opera, theatre, television and the concert hall, with her music performed by all major orchestras in Australia, Australian Chamber Orchestra, Brandenburg Orchestra and Australian World Orchestra; London Philharmonic Orchestra, Deutsche Kammerorchester Berlin, City of London Sinfonia, BBC Orchestra, Swedish Chamber Orchestra, the North Carolina Symphony and Luxembourg Philharmonie, as well as the opera houses of Antwerp, Stuttgart, and Berlin, and in festivals across the USA, Europe, and Australasia. She has been a resident composer with Magdeburg and Bremerhaven theatres recently.

She has collaborated with well-known artists such as Marin Alsop, Avi Avital, Michael Collins, Mahan Esfahani, Shobana Jeyasingh, Richard Tognetti, William Barton, Simone Young, and many more, with 2025 premieres in Australia, Luxembourg and Austria.

Elena collaborated for the first time with William Yang on his 2012 Sydney Festival project, 'I am a camera', with the world premiere of 'Milestone' for Sydney Festival in 2025, AsiaTOPA and Brisbane Festivals.



Elena's parents honeymooning in
Russia

MEET THE ARTISTS HUMAN WAVES

"Leaving the country where you were born is one of the biggest shifts most of us will ever make. The bag of experiences and emotions that travel with us can profoundly influence the point of view we take on our adopted home and shape and filter our future. In Human Waves we bring together characters and reflections, observations, struggle and optimism in a nine movement snapshot of some remarkable lives and loves from the 1890's to today. Working in tandem with composer Elena Kats-Chernin, we sifted through the wealth of recorded, written and anecdotal material to find stories and real people that reminded us of what we hold dear about this country, what took our breath away, or just made us laugh."

ARIA award-winning pianist, **Tamara-Anna Cislowska** is one of Australia's most renowned, respected and celebrated classical pianists, performing and recording in Australia and internationally to critical and public acclaim. Earning international prizes in London, Italy and Greece and touring Japan and the USA as cultural ambassador for Australia, Tamara's accolades include ABC Young Performer of the Year, the Freedman Fellowship, an Art Music Award for 'Performance of the Year' (ACT) and the 2015 ARIA award for 'Best Classical Album'. Tamara has performed recitals at London's Purcell Room, the Kleine Zaal of the Concertgebouw in Amsterdam, and New York's Frick Collection, and as soloist with the London Philharmonic, Puerto Rico Symphony, Australian Chamber Orchestra, and all major Australasian symphony orchestras. Recent highlights include touring with CIRCA for New York's White Light Festival at the Lincoln Center, and the world premiere of Elena Kats-Chernin's Piano Concerto no.3, Lebewohl with the Queensland and Tasmanian Symphony Orchestras. The 2023/24 season held concerto engagements with the Adelaide Symphony Orchestra (cond. Dmitri Matvienko), with the Tasmanian Symphony Orchestra for the premiere of Kats-Chernin's Ancient Letters concerto for piano, later recorded for release in 2025. She played as pianist in the sold-out Sydney Opera House world premiere of 'Human Waves', commissioned by Sydney Philharmonia Choirs for its Centenary Celebrations, with music by Kats-Chernin and libretto by Cislowska, and to a sold-out Ulumbarra Theatre as soloist with the Bendigo Symphony Orchestra.

Chamber performances included a curated program for Bleach Festival with soprano Tarita Botsman (Gold Coast), for Canberra International Music Festival, in recital for Musica Viva Tasmania, Piano Plus, the Sunshine Coast Chamber Music Festival and Australian Digital Concert Hall's 88 Keys piano festival in Melbourne. In 2025, Tamara returns as soloist with the Tasmanian Symphony Orchestra (Poulenc, cond. Emilia Hoving) and with the Melbourne Symphony Orchestra for its sellout Classic100 In Concert performances at Hamer Hall; she is guest soloist for Sydney Opera House and Melbourne Recital Centre performances with the Guizhou Chinese Orchestra. Tamara tours nationally with the Australian Chamber Orchestra with renowned theremin player Carolina Eyck, and for the orchestra's 50th anniversary tour of 'Mountain'. She creates two specially commissioned new verses for Human Waves, her work with Elena Kats-Chernin, to be performed on two pianos for River City Voices in Western Sydney. Continuing to host international stars on DUET and feature in the ABC's Classic100 Countdown, Tamara's highly anticipated new recording of Kats-Chernin's concerti with the Tasmanian Symphony Orchestra and world premiere solo piano pieces, is due for August release on ABC Classic.

With over 8 million streams annually on Spotify alone and ten ARIA no.1 albums for ABC Classics, Deutsche Grammophon and Naxos, Tamara is undoubtedly one of Australia's most globally recognised pianists in classical music today. Presenting for ABC Classic in her weekly program, 'Duet' - featuring interviews and live performances with international and Australian guests such as Anne-Sophie Mutter, Lang Lang, Stephen Hough, Ben Folds and Cate Blanchett - Tamara continues to earn praise from audiences and critics alike, with her latest chart-topping album, of performances drawn from the show, nominated for 'Best Classical Album' in the 2022 ARIA Awards.

TAMARA-ANNA CISLOWSKA Librettist and Pianist



Tamara-Anna and her mum
in home-made outfits!

With Tommy Tycho aged 8 - pre
Tchaikovsky performance

Tamara-Anna's Sydney Town Hall
debut aged 3

ARTISTIC DIRECTOR'S NOTES ON THE MUSIC

While other choral works exist which pay tribute to individual parts of Australia's migration story, Human Waves is the only work I know which speaks to so many parts of our joint heritage. Composer Elena Kats-Chernin describes it as 'a cantata in nine movements which pays homage to Australia's rich migrant history, representing the patchwork of our society. All the nationalities from all over the world in a snapshot.'

It's the largest choral work Kats-Chernin has written to date, and the first time pianist Tamara-Anna Cislowska has delved into the messy process of writing a libretto. Originally commissioned by Sydney Philharmonia Choirs and their Artistic Director Brett Weymark OAM for their 2020 centenary celebrations, Human Waves was finally premiered, post-Covid, in 2023, with River City Voices sharing the stage. The work had so much resonance with our own community that we immediately made plans to bring it to Western Sydney.

Kats-Chernin has spoken about initial conversations with Weymark, who 'came up with the title Human Waves which I loved from the beginning. It can mean so many things: a warm wave of welcome; the waves of the ocean – bringing so many migrants by boat; the waves people make when they change society.' The work is a loving homage to the fusion of cultures which have 'taught us tolerance, thoughtfulness and gratefulness.'

This fusion of cultures is an integral part of both Western Sydney, and of River City Voices. We often think of classical music as being a largely Western-European phenomenon, but did you know Goa, for example, has a thriving choral scene, and there are at least four Goans who bring their singing experience to our choir? To honour our diverse heritages, we start tonight's concert with a little tasting plate (antipasto? mezze? zakuski?) of music chosen by some of our choristers to represent their own family stories.

We hope you find something delicious, memorable, or that which simply reminds you of home.

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 the Artistic Director & Principal Conductor of River City Voices, and the Associate Conductor of Willoughby Symphony Orchestra.

In 2025, Sarah travelled to Europe and the USA on a Churchill Fellowship to research socially-engaged orchestral and operatic models, including visits to Santa Fe Opera, the Barenboim Said Fundação (Seville), the Barenboim Stiftung (Berlin), the West-eastern Divan Orchestra, the Refugee Orchestra Project (Boston), and the Lerici Music Festival.

Sarah made her international debut at The Dallas Opera in 2018 through the Hart Institute for Women Conductors. She has conducted a number of operas with Sydney companies, as well as many Sydney orchestras. She also works extensively with choirs, including previous positions with Macquarie Singers, Sydney Gay & Lesbian Choir, and Sydney Philharmonia Choirs.

Sarah was one of The Cad Factory's inaugural CASE Incubator residents, for contemporary artists with a socially engaged practice, later joining projects in the regional communities of Pinnaroo, SA, and Narrandera, NSW.

As Penicka-Smith Arts & Event Management, Sarah and her wife Melanie Penicka-Smith run socially-engaged music projects including Pacific Pride Choir, a touring choir visiting regions where LGBTQIA+ rights are less accepted, and the Lifehouse Volunteer Orchestra, performing at the Chris O'Brien Lifehouse.

They co-created and produced 'OCDiva', Dr Eve Klein's one-woman opera for mezzo-soprano and OCD advocate Yasmin Arkinstall.



Sarah in costume with her Czech-Australian father
composer Miloslav Pěnička



Dr PHILIP EAMES

Guest Conductor

Hailing from Brisbane, Dr Philip Eames studied piano with Max Olding AM and Stephen Savage at the Queensland Conservatorium. He then continued his studies on scholarship at the Royal Northern College of Music in Manchester, before completing his doctorate in 2017 at the Sydney Conservatorium focusing on the choral music of Percy Grainger. Philip is currently a Postdoctoral Research Associate at the Sydney Conservatorium, working as part of the Spencer-Bennett NeuroMusic Collaborative, and serves as Classical Convenor and lecturer at the Australian Institute of Music.

Philip was appointed Principal Conductor of the Macquarie Singers in 2023. In 2025, he additionally took up the reigns as Musical Director of Coro Innominata and has been associated with River City Voices since 2019, when he served as an inaugural assistant conductor under the guidance of Sarah Penicka-Smith.

He is frequently engaged as a conductor of operatic productions, with credits including Menotti's *The Medium*, Weill's *Seven Deadly Sins/Mahagonny Songspiel* and Salieri's *Prima la musica, e poi le parole*. He is also an active composer, with performances and commissions from some of Australia's most exciting chamber ensembles and choirs.



KEVIN WANG

Performance Pianist



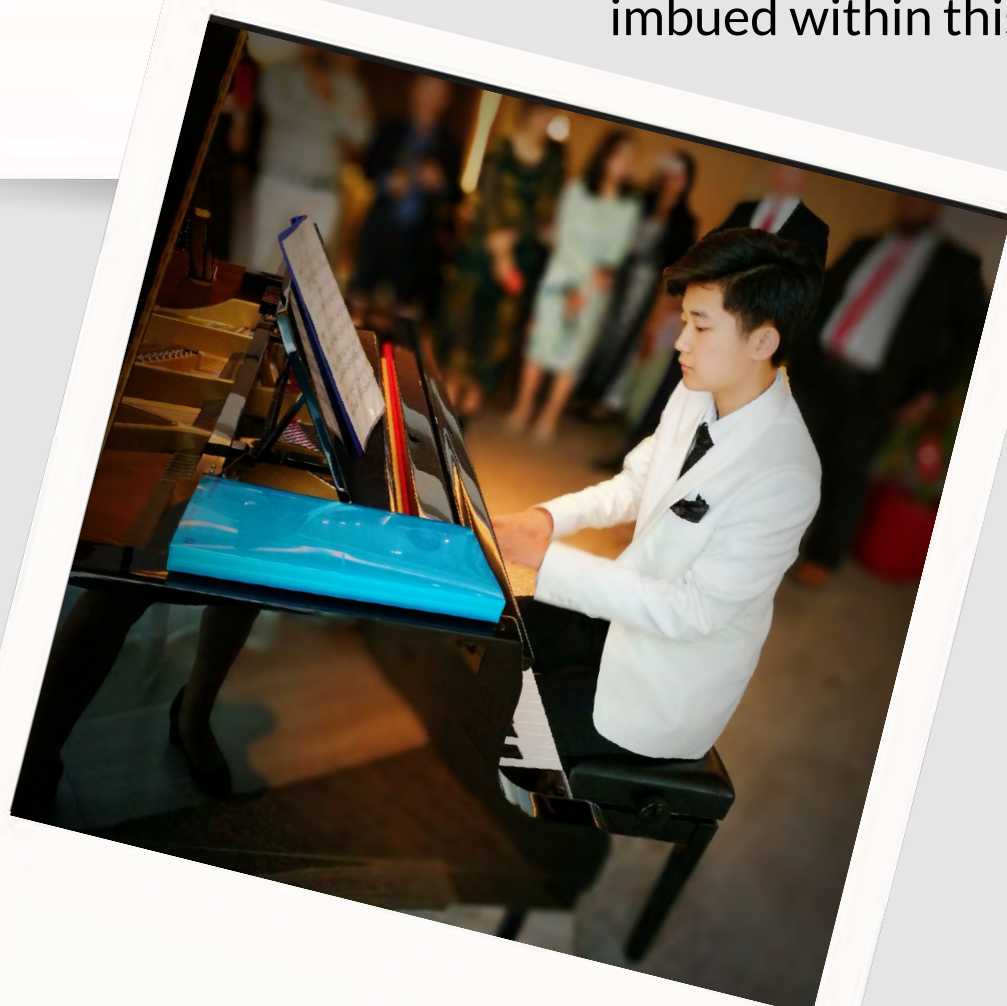
Kevin Wang is a pianist, musical director and composer.

Appearing as fluently on the concert stage as in the theatre pit, his musical flair has led to demand from all facets of the industry.

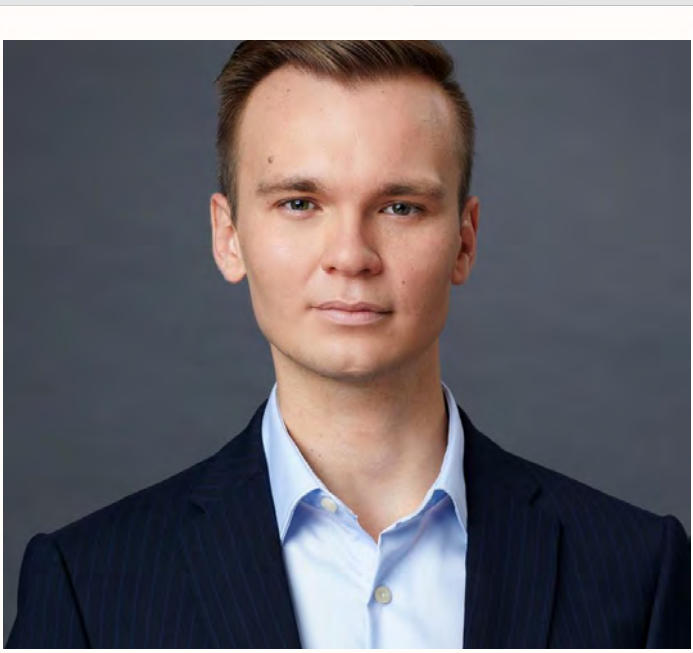
Currently Principal Pianist for western Sydney based River City Voices, he holds the LMusA and AMusA in piano from AMEB.

Kevin also works on many commercial theatre productions, having just finished as Assistant Musical Director on *Once on This Island* at Hayes Theatre and *Guys & Dolls* (Opera Australia). In 2026, he will again join Opera Australia as Assistant Music Director for its Handa on the Harbour series - *Phantom of the Opera*.

A proud son of immigrants to Australia, he is excited to share the musical journey of Human Waves, and explore the many cultures imbued within this diverse program.



Oscar Balle-Bowness
Assistant Conductor



Oscar grew up in Cairns where he began his music education playing the Double Bass and studying Classical Voice. This passion for music led him to study a Bachelor of Music (Performance) at The Sydney Conservatorium of Music where he was the recipient of the Patricia Lucas Memorial Scholarship. He also holds a Master of Teaching (Music) from the University of New South Wales and currently teaches at Cranbrook School.

Oscar recently performed the role of Dido in a recast concert production of Purcell's *Dido and Aeneas* at the Llewlyn Hall in Canberra. Some of his other performed operatic roles include Normanno in Donizetti's *Lucia di Lammermoor*, Goro in Puccini's *Madama Butterfly*, Monostatos and The First Armed Man in Mozart's *Die Zauberflöte*, and Mr. Upfold (The Mayor) in Britten's *Albert Herring*. His performed concert repertoire includes Stainer's *Crucifixion*, Handel's *L'allegro, il Penseroso, ed il Moderato*, and Saint-Saëns' *Oratorio de Noël*. He has also performed as a soloist with the Willoughby Symphony Orchestra.

Oscar has worked as the Musical Director for productions of *Grease* and *Meet Me in St. Louis*. In 2022, he was the recipient of the Susan Doyle Scholarship to support his vocal studies as a Pacific Opera Young Artist.

Behind-the-Scenes Production Crew

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CATH DADD

Stage Manager

MELANIE PENICKA-SMITH

Choir Coordinator

OLIVIA SANDERS ROBINSON

Publicity

LISA FINN-POWELL

Artist/venue liaison Program, FOH

INARA MOLINARI

FOH volunteers

AMY MOON | TIM DASHWOOD

Videographer

MARTIN FOX

Audio Engineer

ROSS A'HERN, Sound on Safari

Photographer

GRANT LESLIE

Language coaching and practice files

Alissar Chidiac | Catherine Dolle | Susan Forss-Clarke | Danica Gluvakov
Lyn Higgs | Ivars Karklins | Inara Molinari | Mark Nguyen | Christine Pendleton
Rina Pinto | Collin Rozario | Tracy Samuel | Nicole Senior | Casey Shibakoski
Huong Tran | Helen Yiu | Fiona Yue



PROGRAM

Songs of Origin

A heartfelt and deeply personal collection of songs suggested by our choristers.

Naiyee Nayawa

Words and music, **Kevin 'Gavi' Duncan**
Choral arrangement, **Dr Christopher Sainsbury**
Gomeroi language

This arrangement was first performed by **River City Voices** in December 2023, in its program **Blue Sky Country Christmas**

*We come together
With mother to dance.
In this way
We all celebrate as one.*

"This song, words and melody, came to me one night in a dream. I believe it was a gift from my ancestors. I immediately recorded what I had heard on my phone, eventually performing it live with clapsticks for the first time at the 5 Lands Walk, a physical, spiritual and cultural journey along 10km of spectacular coastline of Darkinjung Country. It's become the annual event's anthem."
~Kevin "Gavi" Duncan



Da Kami Ay Anan-ak

This **Kankana-ey** folk song from a Filipino Indigenous group is about the wonder, exuberance, and playfulness of childhood. **Kankana-ey** language (and some nonsense words!)
Suggested by **Helen Yiu**

*We are children
Still happy
Even if we are poor
Every dawn is happiness*

Soloists: Nicole Senior | Casey Shibakoski



"The Kankanaeys are predominant in Baguio City where I was born and bred. The language in this song is similar to my local dialect Ilocano. Its cheerfulness and playfulness reminded me of my childhood summers in my grandparents' home in the lowlands." ~ Helen Yiu

Los Reyes Siguen La Estrella

Composer, **Francisco Guerrero** (1528-1599)
Spanish language
Suggested by **Nicole Senior**

*The Kings follow the star,
the star follows the Lord,
and the Lord of all follows and seeks the sinner.
Given news of God, they seek with divine zeal
the star to the sun of justice,
the King of Kings of the sky.
They are guided by a star, the star of their Lord.*

"My mother was born in Guerrero's town - Seville - 424 years later! This song still speaks to the art and beauty that arises from religious devotion which I have witnessed first-hand in Seville with my mother during Holy Week. The streets are alive with history, tradition, spectacle and ornamentation." ~Nicole Senior



Tambde Rosa

Traditional song from **Goa, India**
Choral arrangement by Swedish choir, **Vocal Colours**, sourced by Susan Forss-Clarke
Konkani language
Suggested by **Rina Pinto**

*Your cheeks are like red roses
I am overcome with tears
Please get permission from your father
to marry me*

Semi-chorus: Teresa Cheung | Tamara Craig Iona
Mathias | Lou Merrington | Rina Pinto Shannon Simon



"Singing Goan Mandos always takes me back to get-togethers and celebrations with family and friends. The singing starts, violins and guitars appear, improvised harmonies blend as a medley of songs flow one into the other well into the night. This song, sung in the celebration before weddings, connects me to the Konkani language and to my younger years in India."
~Rina Pinto

Klap eens in je handjes

Traditional Dutch nursery rhyme
Choral arrangement, **Dr Sarah Penicka-Smith**
Dutch language
Suggested by **Catherine Dolle**

*Clap your handsies, happy happy happy
Up both on your devilish/angry head
Handsies up, handsies on your side.*

*That's how the little ships go by
Hands are not supposed to stay still,
They have to keep going around,
Up high, down low, on your sides.*

*And when (child's name) goes to school
Then his mother is happy.
Happy, happy ,happy, then his mother is happy.*

Now is the Hour

Melody: Attr. **Clement Scott** (1841 – 1904)
Lyrics: Attr. **M. Kaihau & D. Stewart**
This arrangement : **Terence Maskell** (NZ)
for the Aorere College Choir, Auckland,
New Zealand (1990)
Māori and English language
Suggested by **Dr Sarah Penicka-Smith**

*"Farewell" cries out the seabird
As you depart for a distant land
"Farewell, but return again
To your loved one, weeping here."*

*Everybody, everybody, turn back your heart
To the word of the Gospel
For the welfare of all of you.*

*Now is the hour when we must say goodbye,
Soon you'll be sailing far across the sea.
While you're away, oh please remember me,
When you return you'll find me waiting here.*

Semi-chorus: in order of singing
Amanda Karen | Lynn Taye | Catherine Dolle
Ingrid Turner

Shosholoza

Traditional Nguni miners' song, originally sung by groups of men from the Ndebele ethnic group that travelled by steam train to and from their homes in Zimbabwe (formerly Rhodesia) to work in South Africa's diamond and gold mines.
This arrangement, **Ansa Fourie**
Ndebele language
Suggested by **Tracy Samuel**

*Go, keep moving
Go on and board the train
From the mountain down in South Africa*

*Keep moving, run away
Go on and board the train
From the mountain down in South Africa*

"This nursery rhyme has been sung by my family since emigrating to Australia in 1951. It's how we learn a little bit of Dutch and share something from our family's culture. Plus, its fun and silly which matches our surname which in Dutch means "crazy"! ~Catherine Dolle



The origin and evolution of this song makes for interesting reading. It's attributed variously to music from the 1913 publication of the Swiss Cradle Song, which was modified in 1915 to Po Atarau to farewell Māori soldiers in WWI. In 1920 **Maewa Kaihau** wrote a This is the Hour verse with the song's first recording by **Ana Hato** (pictured) in 1927. With further modifications in 1935 this latest iteration became the Haere Ra Waltz Song, sung when steamships were departing overseas. In 1945 English wartime singer **Gracie Fields** learnt Haere Ra on a visit to New Zealand. Her version of it, known as Now is the Hour, became a world-wide hit in 1948. **Bing Crosby** also recorded it with the Ken Darby Choir.

*"I was born and brought up in South Africa during apartheid. Rich in culture and vibrant music, this song stands out for me above all .
"Shosholoza" is used as a term of encouragement, hope and solidarity and while I lived in South Africa, this song inspired many during their struggles. Like Waltzing Matilda, it's become South Africa's second anthem often sung at sporting events."
~Tracy Samuel*



Krustiem Zvaigznes Debesis

Composer, Ēriks Ešenvalds, (b. 1977)
Latvian folk texts compiled by Uģis Brikmānis
Premiered in 2018, at the Latvian Song & Dance Festival, Riga (an event listed in UNESCO's Masterpieces of the Oral and Intangible Heritage of Humanity.)
Latvian language
Suggested by Ivars and Laima Karklins, and Ināra Molinari

*The roots on the road grow in crosses,
crosswise are the stars in the sky
Alongside them the sons of God were riding,
in crosses their stallions were trotting.*

*A golden star began to shine, as I walked along the road
I went into my room, the golden star remained at my door.
I left my room to behold the star
The golden star resounded brightly as it ascended to God.*

*God was riding his coloured stallion,
over a pebbled bridge
And on its back, the stallion of God wore
a blanket made of stars.*

*I recognised my brother,
who was swaying in the midst of battle
Five tassels on his hat, six stars on his sword
From his hat light dawned, from his sword the sun rose,
From the bridle of his horse, moonlight began to swirl.*

*The vines along the road grow in crosses,
crosswise are the stars in the sky
I would have ridden through all of them
with the help of God.*

*The sons of God, the daughters of the sun,
joined hands over the Daugava River.
A wonder that all their golden rings
did not fall in the Daugava*

*Who could possibly sing every song,
who can speak every language?
Who can count all the stars,
or pick up every pebble in the sea?*

Soloist: Casey Shibakoski

Baba Yetu

Music by Christopher Tin, (b. 1976)
for Sid Meier's Civilization IV
Swahili Adaptation of The Lord's Prayer by
Chris Kiagiri
Choral Arrangement, Roger Emerson
Swahili language
Suggested by Sam Huynh and Lyn Higgs

*Our Father Who art in Heaven
Hallowed be thy name
Thy Kingdom come, Thy will be done
On earth as it is in heaven
give us this day our daily bread
and lead us not into temptation.*

Soloist: Richard Heagren-Gibbs



"Latvians are a nation of singers - it's in our DNA. We have a saying:
I was born singing, I've grown up singing and I will continue singing 'til I die.
We've had the privilege of singing this song as one of 13,000 at the Latvian Song and Dance Festival (photo below). It inspires unity, pride, hope and love of country, one that has been through so much. Our parents and grandparents fled war with so little but had a wealth of songs, stories, folklore, and memories that could fill the sky with stars."
~ Laima Karklins



Photos from Riga:
Above: Laima and Ivars, 2023
Left: Jenny Simpson, Inara, and Klara de Wit, 2018
Below: the Festival Amphitheatre, 2023



"Christopher Tin is well known for his use of African languages and imagery. Swahili is one of the main languages of Kenya where I grew up and my family all spoke it at home.
Since moving to Australia I've had less opportunity to celebrate my heritage but its music, rhythms and language are deeply embedded in my psyche."
~Lyn Higgs
(Lyn as a baby with her mother and dog Rummy, at the 1590's Portuguese fort, Mombasa)



ADD OUR FINAL 2025 PERFORMANCE TO YOUR DIARY!



**Saturday,
6 December
3pm* & 7.30pm**

**Bryan Brown
Theatre
Bankstown**

*AUSLAN interpreted



Human Waves

A work envisioned by
Sydney Philharmonia Choirs' Artistic Director
Brett Weymark OAM for
the choir's 2020 Centenary year.

Composer: **Elena Kats-Chernin**
Librettist: **Tamara-Anna Cislowska**

This performance premieres two new
movements commissioned by **River City Voices**.



Helen Yiu pledges
her allegiance!

Australian Citizenship
Old Government House
Parramatta
30 October 1991



L: Danica Gluvakov and
R: Susan Forss-Clarke celebrate
their new citizenship.



1. Citizens

This is a setting of the Australian pledge of citizenship as amended by Paul Keating in 1994. It also mentions our emblem and what duties are expected of an Australian citizen according to our government websites. In collecting all the reflections and remembrances of the immigrants I spoke to, the pledge of allegiance to this country was a recurring and central theme of importance for many. It was a day they had longed for, one they approached with equal parts trepidation and pride and one that continues to live long in so many memories as the beginning of a new life.

A symbol of commitment
Rites of passage
Remember this forever
A new identity,
Let go of the past
A new identity, a new life
Civic responsibility
and equality before the law
Rights and duties,
Daydreaming about documents
It is this moment we've waited so long for.

From this day forward,
I pledge my loyalty to Australia and its people,
whose democratic beliefs I share,
whose rights and liberties I respect
and whose laws I will uphold and obey.

Obeys the law,
pay tax.
Defend Australia should the need arise.
Enrol to vote, serve on a jury,
Our common bond.

This ancient land,
The driest inhabited continent,
Unique and vast,
of woodlands and of rainforests,
of golden beaches, and dry deserts
and coral reefs.
My new love

Shield, star, wattle and kangaroo.
Opal is our gem.

A symbol of commitment
Rites of passage
A brand new life



2. To and fro and to

In 1975 a Vietnamese family began a dangerous journey across the sea to Australia in a cramped, overcrowded boat. They were leaving behind a regime that was making life unliveable; devaluing currency, shutting people in their houses, violence. The story is told through the eyes of one of the children, an eight-year-old boy who knows only that his family is going on their first holiday

*To and fro and to,
đi qua đi lại
Waiting, wondering,
48 pieces of gold
bốn mươi tám lượng vàng
was all we had left.*

*Couldn't leave the house, didn't go to school.
Soldiers everywhere, taking anything.
Any room can be your last place.
Lính ở khắp mọi nơi*

*Darkest night, water warm,
no-one can make a sound on this holiday.
If someone hears, they'll chase us down,
Two hundred people, no one can move
Foaming seas will wash the waste away.
Quiet little boy,
Hold on to your blanket.*

*Men with nets pursue us,
throw us off our course.
Drifting out to sea
Cannot find the way,
Lost on glinting black.*

*Food enough for three days
but not for six.
Drenched to the skin,
but mum still has diamonds
sewn into her seams.
Kim cương may trong đường
tà áo của côcko*

*Six kids, two adults
Waiting, wondering,
Strangers all around,
Not one knows our names.
Our first holiday,
No-one made a sound.*

*Đi qua đi lại
Mum has heavy clothes
filled with diamonds
and with gold.*

3. Tong Yun Gai

Yen Pein, known as May, was born at the end of the 19th century in Celestial Ave into the thriving, bustling midst of Little Bourke Street's Chinatown. She married Sydney Louey Gung and they had ten children. In spite of having his queue (plait) cut off in an early attack by street gangs, Sydney worked as a carpenter, cabinet-maker and fruit department manager and prospered. In 1901, Chinese merchants gifted a splendid arch to the city to celebrate Federation. It was reported that 200 000 people watched the Chinese dragon procession passing through the streets.

*1890,
carts drawn by horses,
furniture makers.
On the crowded, noisy streets,
there is gossiping and gambling,
fruit and incense,
opium pipes.*



Huong Tran (R) as a child in Vietnam



First Vietnamese refugees to arrive in Australia
6 July 1976



Chinese arch, Federation Celebrations, 1901
Melbourne
Photo Credit: Museums Victoria

Chaang hai, Chaang sik,
the oranges are orange,
bananas are big,
hung jiu ho dai
and the clacking of the Mah-Jong tiles
on Tong Yun Gai.

Near the general stores
on Celestial Avenue,
May was born.
All the children called her May
but her real name was Yen Pein,
May of Tong Yun Gai.

1912
May met Sydney Louey Gung,
they married.
then they lived on the streets
of the people of the dynasty of Tang.

Bei, bei , bei. bei (give)
Cheung, cheung, cheung, cheung (sing)
Hang, hang, hang, hang (walk)
Da (play)

Bei, bei , bei. bei (give)
Cheung, cheung, cheung, cheung (sing)
Gong, gong, gong, gong (talk)
Ga (home)

(Solo)
Down in Heaven's lane,
Next to herbs and news,
In the midst of the nuts
And sugar cane.
I was born Yen Pein,
but they call me May.

We lived out our lives on the streets of Tong Yun Gai.

Tai Lung, Tai Lung
Watch the dragon
Tai Lung, Tai Lung,
Line the streets and
Watch the dragon pass us by

Soloist: Casey Shibakoski

4. Human Waves

The story of the Eid brothers, Youssef, Romanov and Tansa who came to Australia in 1965 from a Maronite village in the mountains of North Lebanon. They started out in factory work then, on advice, bought taxi licences and worked 75 years in the business between the three of them, becoming their own bosses, enjoying the freedom of working the hours they wanted and building the lives they had long hoped for.

Drive through the night,
no fear,
just drive through the night.
You can still get home for lunch,
no fear,
juts drive through the night.

Take a big risk,
just leave and sing a new song.
You don't need factory work,
you can now be your own boss.

Fifty a week,
you can get eight times more
In your own rig.
Buy your own licence now
In '65, every one can win. Rebehh!



May Louey Gung



Photo: Romanos Eid who migrated from Hadchit in Lebanon with the first taxi he drove in 1973 - Eid was known as the "King of the Airport" for attracting multiple fares and Skybus customers with his gregarious nature !!
Credit: Museums Victoria

Stay safe brother, ezhap shakeek
Drive! Koud! Mawj el bashar.

Wear that grey suit,
You've got your hat and your gloves,
Make sure Saint Charbel stays back behind your sun visor,
customers won't think he's Khomeini.

Check your brother's ok,
You need to know he's home safe
You need to know he's ok

These human waves need transport
Drive to the airport
Take them anywhere they decide to go

Clean your backseat
Don't let the shady cats in,
they'll hurt you,
read Taxi Talk,
Know your society peccadillos

4.a A Lazy Man

A young Swedish woman follows her heart to Australia -
when she arrives, she finds the traditional Aussie male to be
not what she was expecting. She tries to make friends, get a
steady job and plan her life. Daily life includes dealing with
church-going, barbecues, having in-laws over and coming to
terms with the laid back Aussie. Will he do the dishes?
This new movement is inspired by RCV chorister
Susan Forss-Clarke

*Tra la la la
Tra la la la*

1984.
Love walked through the door.
Letters, phone calls.
I decided to visit.

We both discovered our feelings were there,
That I should move to his land.
When I came back in the summer again,
I felt my future was planned.

Now it was clear our feelings were warm,
That I should make my life here.
That's when I noticed -
On my return,

Aussies are so laid back !

Nobody worried, nobody hurried.
Everything was onion dip and tra la-la barbecue.
Call in sick Friday, come in late Monday,
She'll be right.

It took me aback.
It took me by surprise.
I didn't know that people like this exist.
If something breaks, they keep their calm.
They were so calm, I didn't know if they were still alive.

Too much sun. Too much fun.
How does any thing get done?
För mycket sol. (Too much sun)
För mycket roligt. (Too much fun)

*Tra la la la
Tra la la la
En lat man (A lazy man)*



Photo Credit: Jamie Hough,
Old Sydney Album.



Susan and her *morfar* (grandfather) Sigurd.

"One of my first impressions was that the Australian is, or at least was at the time, a very lazy or laid back person. Another difficulty was that, having emigrated in my 20s, it wasn't easy to make good friends. Everyone already had a group of friends that had been established for many years. This meant I relied on my first husband, whose family also expected me to only speak Italian! I struggled to put down roots, but having been here now for almost 38 years, I can honestly say I would not want to live anywhere else. We have freedom, a fantastic climate and laid back lifestyle."
~ Susan Forss-Clarke



He is so lazy,
he sits on the couch
En lat man
I have to cook and I clean up the house
En lat man
We go for dinner, his parents come too.
They go to church and I have to go too!

I work in a department store,
it's named after a man,
The atmosphere is very strange.
I fit in where I can.
Then hospitality,
What a mentality
It took a good four years to start to build a life.

Vänner, Vänner (Friends)

Nothing reminds me of where I am from,
nothing to tether me here.
Friends are not easy to make on the run,
Not in your thirtieth year.
Nothing familiar to order my mind,
Nothing connects me to home.
Friendships are forged many years before,
I am now starting alone.

But, I love the way of feeling free
I like to walk to an easy beat.
I found my Australian man,
Then we got married.

Too much sun.
Too much fun.
How does any thing get done?
För mycket roligt
För mycket sol

He is so lazy
He sits on the couch
His shorts are so short,
The secret is out
Hej på dig (Hello to you)
Hej på dig (Hello to you)

I want to make more friends,
Is this really how?
For better (För bättre)
For worse (För värre)
For ever (evigt)
För alltid en lat man (For always a lazy man)

5. Domenica Peste

An Italian family from Naples comes to Australia in the 1950's. When they go out on a Sunday they are shocked to find no people on the streets. This is so different to the thriving social and night life they have been used to in Naples. Fear strikes them and they wonder what must have happened to create this ghostly scene. Is there a plague? They walk up and down the streets and search through garbage tins for evidence of what disaster has befallen this population.

All the streets are bare, lights out in the pubs,
restaurant doors are shut.
What has happened here?
What has wiped them out?
Look in all the garbage tins, find a newspaper,
See what sort of plague has come.

Domenica peste!
Santa Maria Madre di Dio

No-one out on Sunday, 1951.
Told me I was too small to get a job.
Moccasins and fancy clothes didn't fit the vogue.
Four words on my tongue "yes, no, okay, and chewing gum"
Santa Maria Madre di Dio!
Prega per noi peccatori, adesso e nell'ora della nostra morte.
(Pray for us, now and in the hour of our death. Amen)



6. Ode to the Salty Paste

Nothing divides opinion quite like Australia's signature spread. Nectar of the Gods or just plain tar? Though some grimace at the mere mention of it, a majority of the subjects interviewed for this work hold Vegemite in the highest esteem. This movement is a short ode to honour its mysterious charm.

Dark brown goodness
With B 1, 2, 3
Vegetable specialty
Something between liquid and food,
Made from yeast after beer has been brewed.

Toast, butter, scrape,
Not dollop.

Celery, onions, yeast extract
And salt, and salt, and salt.
Folate. Thiamine.
Riboflavin. Niacin.

Make the best of it, leave the rest of it,
love the taste of it, salty paste of it.

Curl your hair with it,
Shock your friends with it,
Start a blog on it,
Feed the dog with it.

Scrape it,
Don't take too much.
One jar should last a year
Savour its malty flavour
Beef broth in a sludge

Umami in a glossy, shiny,
gooey, sticky
spreadable form
Use it every day, serving include;

Stroganoff, popcorn, noodles
Ham and icy poles, bolognese
Soup and waffles, pizza,
Pancakes, brownies,
Make some gravy.

Scrape it,
Don't take too much.
One jar should last a year.
Savour its malty taste.
Beef broth in a sludge.

Guilt free, healthy
It's vegan, kosher and halal.

7. Kupal'nik Surpreez

A Russian violinist takes a position in a Sydney orchestra in the 1980's. On his days off he visits the local beaches and pubs and is astonished at some of the local customs - from the scantily clad bathing beauties of Bondi to the tiny shot glasses at the 'local'. When he hears a famous pop singer receiving an award telling the audience 'I love you' on TV, he tries this new phrase out upon getting a job. His boss gapes at him in bewildering confusion.

Going to the ice cream stand.
Beside me stands a Goddess.
She only wears half her bikini
At Bondi Beach, beautiful girls roam free,
Idols of the sun.

Kupal'nik surpreez.
Tam byili devushki v samom neznakomym
vide v plyazhe na plyazhe
(These girls on the beach are most unfamiliar)

At work the men wear suit, tie, shorts, and long white socks,
They don't say what they mean, they're so polite,
They are so polite to me.



Estelle Baumanis who was ordered off Bondi Beach by an inspector in 1950

On TV they say
'Thank you. I love you'
I try this on my boss

Thank you, I love you.

Kupal'nik surpreez.
Tam byili devushki v samom neznakomym
vide v plyazhe na plyazhe

Plink, plonk went the water,
Splash, splash went the waves.

At the pub they sell shots so small
The liquid would barely be enough
To sterilise the skin before squeezing a pimple
I order five shots for myself

Kupal'nik surpreez
Tam byili devushki
V samom neznakomym
Vide v plyazhe
Na plyazhe

7.a Life is What You Make of It

An Indian family emigrate in 1969, what follows is not what the matriarch of the family had in mind. Her status, motivation and heart are all called into question. Konkani is their language. A dialectic, Konkani is spoken in the states of Maharashtra, Karnataka, Kerala, Gujarat, and the Union Territories of Daman, Diu, and Silvassa. It is the official language of Goa and is also widely spoken in the western coastal region of India, known as Konkan.

This new movement is inspired by RCV chorister Christine Pendleton and her mother. Enid De Souza.

Life is,
Jeevith (Life)

No going back,
Life is what you Make of it.
Tuje. Jeevith thuja hathaanth.
Your life is in your hands

Your life is in your
Work, run, work, run
In this Western world.

Have I made a mistake?
How much more can I take?
To continue or break

We are in Parramatta.

All my fears come alive.
What to do to survive?
Home is now far behind.
Life is what you make of it.

Is what we do,
Is who I am,
Is how we love, live, rage, heal.

On the buses down to Parramatta,
In the shopping malls and in the parks.
I was like a Rani,
Now no-one knows my name.

Start from scratch,
Leave your emotions behind
Start from the bottom of the ladder.

Boin.ni.
This is October 1969
There is no welcome party here!
Sisters need to cling together

Work, run, work, run
In this Western World
Home is now far behind (Mumbai)
Raag (rage)



I was 8 years old when we arrived in Australia and now in hindsight realise I was afraid. The last thing I remember was a wonderful party we had in our apartment in Bandra, Mumbai - a celebration for my First Holy Communion which I received before we migrated. And then we LEFT.

On arrival in Australia, we were met by my father's cousin and family living in Parramatta. I don't have a first, lasting impression as I was 'hanging on tight!', but Mum and Dad created a home for us quickly and helped me and my sister feel secure, although we were "latch key" kids - It was unusual for mothers to work in this era.

I always remember Dad saying it was 'the lucky country' and that we should 'assimilate' but we maintained connections to our first cousins in India and around the world. I keep in touch with family on both sides and these connections are sustaining in many ways."

~ Christine Pendleton



Hown Kaun? (Who am I)
Mogh (love)
Paschyath desh (Western World)
Thuje
Jeevith thuja hathaanth
Thu.mi phert hath thae kadchae (You reap what you sow)
Thu.mi phert hath thae kadchae (You reap what you sow)
Thuje. Jeevith thuja hathaanth (Life is what you Make of it)

Parramatta
Ghar (home)
You reap what you sow
And you reap what you sow
Ghar (home)

8. Continent of Light

The landscape is what makes the single biggest impression on most immigrants. The vastness and diversity of the land and the vivid, gleaming illumination of our sun is once seen, never forgotten. For those coming across the seas, particularly from Europe or from high rise living, this new world is a thunderbolt for the senses and for some, a benediction.

Spaces above.
Endlessly blue.
Watching up high.
Seeing anew.

Take us to the Continent of light.
Clouds are rolling, rolling, rolling.

All this time, never looked up into the sky,
Never looked beyond the crowded streets.
Look up for the first time.
Look up in awe.
Brighter than I've ever seen before.
Infinitesimal
Sunlight like a halo covering the land.

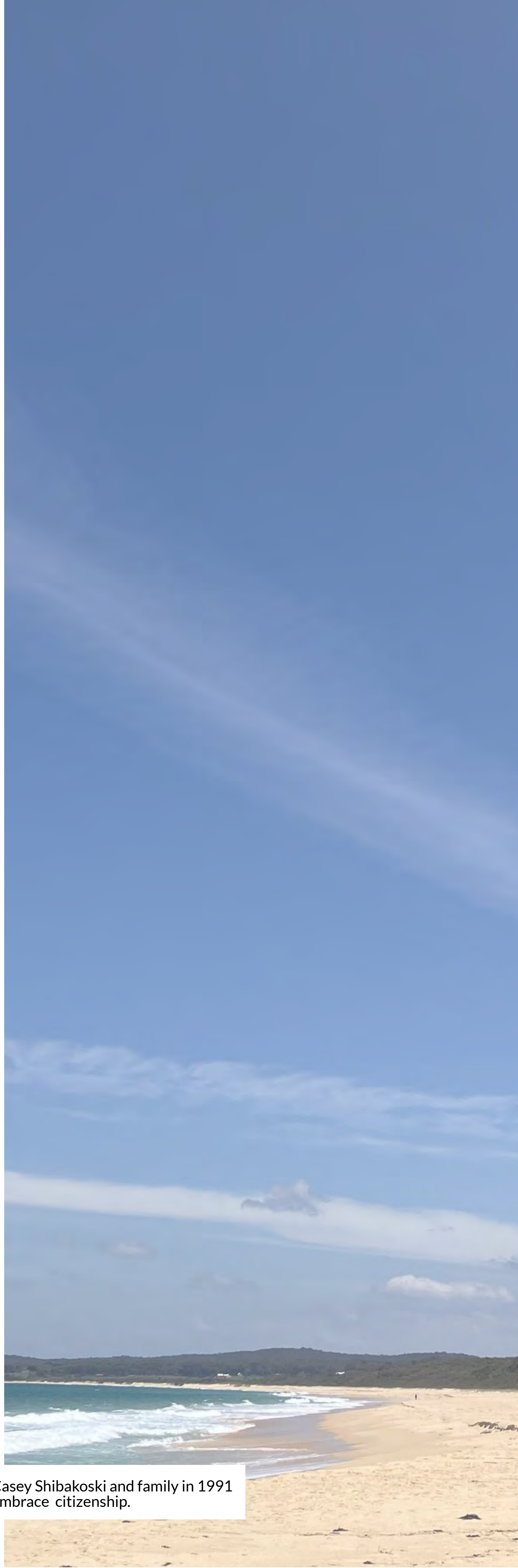
Take us to the Isle.
Take us to the coast.
Intensity and colours
Wide and true.
In the womb of nature
We find ourselves.

Dust and earth and red
Parrots on the hillside,
Paperbark, snow gum, ghost gum
Looking up, looking down

Little rows of houses standing side by side,
desert in the background, further than your mind.

Spaces above
Look up in awe
Endlessly blue
Infinitesimal
Take us to the Continent of light.

9. Citizens II



Casey Shibakoski and family in 1991 embrace citizenship.



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.

During the COVID-19 pandemic, River City Voices collaborated with the neurodivergent musicians of ACE’s Club Weld to record 'What the World Needs', bespoke choral arrangements of songs by the Club Weld musicians, which featured on the ABC's Art Works. In 2022, River City Voices premiered two works by Indigenous composers Elizabeth Sheppard and Troy Russell, performed with Willoughby Symphony (Riverside Theatres) and for its program at The Concourse. River City Voices was also featured on the Sydney Opera House steps for its opening 50th birthday celebrations event, and presented ‘Slam Messiah’, combining Handel’s Messiah with newly conceived slam poetry (Riverside Theatres). After appearances at the Blackheath Choir Festival, members of the choir featured as the "Crocs choir" in a quirky advertisement for Catch.com.au’s national campaign released in September '22.

2023 projects included: Julian Day’s public participation work ‘Super Critical Mass’ at Parramatta Gaol, a workshop/performance event supported by a City of Parramatta Council Community Grant and Powerhouse Parramatta; Morten Lauridsen's Lux Aeterna and Nocturnes described by one audience member as "A truly transcendent night"; its first ever fundraising gala event at PHIVE with the vivacious Monica Trapaga as MC and entertainer; featured choir in Sydney Philharmonia Choir's premiere performance at the Sydney Opera House of Elena Kats-Chernin's and Tamara-Anna Cislowska's "Human Waves", also broadcast on ABC Classic; appearing as the only choir entertaining thousands of people touring the Opera House for its closing 50th birthday celebratory "Open HouseWeekend". The year ended with a truly unique and authentic Australian Christmas Concert with a program featuring composers from the the Ngarra-burria First Peoples Composers program.

In 2024, River City Voices performed Mozart's Requiem with Western Sydney Philharmonic to a sold-out crowd, and then teamed up with students from Macarthur Girls High School to perform classical favourites and more with a contemporary twist as it explored cancel culture in "Cancel Choir" - "Bold, thought-provoking but still light-hearted." We ended the year with our truly unique children's Proms concert All Aboard with Beethoven at PHIVE, Parramatta Square.

The 2025 season opened with the resoundingly successful Australian premiere performance of Brazilian composer Amaral Vieira's Stabat Mater, demonstrating that River City Voices continues to breaking barriers, embracing diversity, and building a future for choral excellence in Parramatta.

2025 CHORISTERS

SOPRANO

Jennifer Baker
Kirstie Barfoot
Catriona Champion
Josephine Chan
Teresa Cheung
Maria Costello
Tamara Craig
Susan Forss-Clarke*
Lyn Higgs
Deborah Howitt
Mylen Macasado
Iona Mathias
Sandy McAuley
Christine Pendleton
Tracy Samuel
Nicole Senior
Casey Shibakoski
Karla Stewart-Sykes
Lynn Taye
Ingrid Turner
Naomi Von Senff
Eleni Waugh
Sarah Wielgosz

ALTO

Grace Bondoc
Linda Bryan
Emma Bulloch
Katrina Cooper
Catherine Dolle
Sarah El-Khansa
Sally Glass
Danica Gluvakov
Kate Hawkins
Belinda Huang
Rufina Ismail
Jane Jamieson
Amanda Karen
Laima Karklins
Linda Kemp
Lou Merrington
Liz Mulcare
Nancy Nicholls
Jennifer Nixon
Rina Pinto
Shannon Simon
Macy Torrington
Huong Tran
Isabelle Truong
Hiroko Uchihara
Helen Yiu
Fiona Yue

TENOR

Clive Arasaratnam-Smith
Stuart Elliot
Tanja Frzop
Richard Heagren-Gibbs
Ian Jenson*
Brian Julien
Nathan Knight
Josh Lenehan
Gabriel Newman
Isaac Powell
Yana Taylor
Spencer Thew

BASS

Jose Augusto
Steve Barnett
Will Bond
Don Church
Miguel Eduardo Diaz
Cameron Glass
Sayem Hossain
Sam Huynh
Ivars Karklins
Collin Rozario
Lorence Tan
Michael West
Dominic Wong
Peter Wright

* Chorister Representatives



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through a Create NSW **Annual Organisation Grant**



The new Human Waves movements commissioned by River City Voices
- A Lazy Man and
Life is what You Make of It
are made possible through City of Parramatta's
History, Culture and Stories Fund

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JACKIE THOMAS-PICCARDI Director, Cinque Artist Management

RCV Choristers who contributed song suggestions, participated in interviews for the new Human Waves movements, and shared photos for this program

DONNA & PATRICIA at St Patrick's Cathedral, Parramatta, RCV's rehearsal home

RCV BOARD MEMBERS, led by Chair and chorister CATHERINE DOLLE, who so generously donate their time and expertise

Our wonderful RIVER CITY VOICES CHORISTERS (and significant others) - we can't do any of this without you

And a special shout out to each and every person and organisation who has rallied as a program sponsor and donor since 2018!



AUTOGRAPHS

11/11/11

AUTOGRAPHS

River City Voices is a registered charity with DGR status.
Your support ensures that RCV continues to deliver outstanding programs
in western Sydney and beyond.

Please click [HERE](#) to make your tax deductible donation.

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

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