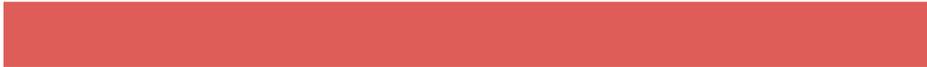




ANZACNOTES

Gallipoli, Kokoda and 100 Years of Australian Service

ANZACNOTES



Gallipoli, Kokoda and 100 Years of Australian Service

Kokoda Track Memorial Walkway

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FOREWORD

KOKODA TRACK MEMORIAL WALKWAY: A LIVING, BREATHING MEMORIAL



Welcome to the Kokoda Track Memorial Walkway's special publication, *Anzac Notes: Gallipoli, Kokoda and 100 years of Australian Service*.

The Kokoda Track Memorial Walkway Board of Directors has developed *Anzac Notes* to commemorate the Centenary of Anzac in 2015, a year which also marks the 70th anniversary of the end of the Second World War. For this significant occasion Elena Kats-Chernin, one of Australia's leading composers, was commissioned to write a major musical work for performance at the Memorial's Anzac Dawn Service on 19 April 2015.

Through Ms Kats-Chernin's poignant and ultimately uplifting piece, the experiences of Australian service people are honoured and remembered. I am especially delighted that her work, *Meeting the Sun*, sets to music words written by two veterans many years ago as they served in the Australian Military Forces.

So many people have contributed to the success of the Kokoda Track Memorial Walkway since it was opened in 1996. The Memorial was developed to honour the veterans of Australia's 1942 campaign in New Guinea during the Second World War. It continues to honour and remember them, and all the men and women who have served Australia in its military and peacekeeping roles across the globe.

I would like to pay particular tribute to the people and organisations that founded the Kokoda Track Memorial Walkway, especially Concord Repatriation General Hospital and Concord Council (now the City of Canada Bay). I would also like to acknowledge the Memorial's inaugural Chairman, the late Rusty Priest, and the numerous RSL sub branches and other partners who have provided immeasurable assistance to the Kokoda Track Memorial Walkway for many years. Lastly, I would like to thank the past and current Directors of the Kokoda Track Memorial Walkway who have so ably guided the Memorial as it has evolved and grown.

The commission and performance of *Meeting the Sun* represents an exciting new activity for the Kokoda Track Memorial Walkway and I hope that you enjoy experiencing it and exploring *Anzac Notes: Gallipoli, Kokoda and 100 years of Australian Service*.

John Haines AM
Chair
Kokoda Track Memorial Walkway



My father Rusty Priest understood the power of memories. It is why he was driven to keep the Anzac and Kokoda memory alive—remembering and honouring the spirit of every single soldier living or dead. And this sentiment is what drove his vision for the Kokoda Track Memorial Walkway.

The Memorial is a place of immense beauty but it is also a place that is the keeper of the spirits of all soldiers, from those that have passed to those that continue to serve.

My father believed that we are all custodians of the memories of the Anzac and Kokoda veterans. We are also the custodians of the Kokoda Track Memorial Walkway. A living memorial—not made of bricks or stone but one made of the air we breathe, shaped by trees and treasured by birds—it has a heart like you and me. It is alive. And its purpose is to honour all the great spirits of men and women who gave, and continue to give, their lives to the service of our country.

In the open air amongst the trees and the birds, where the spirit of veterans living and dead permeate every inch, the Memorial is a special place. It was created and is cared for with honour, love and respect. I believe that my father's legacy lives within the Memorial. It exists within the inspiration that children draw from learning about our veterans and their service through the Ralph Honner Education Centre. It is present in the way we commemorate Anzac Day and remember our fallen on other occasions. In April 2015 it will find new expression as more than one hundred musicians—children and servicemen and women—perform Elena Kats-Chernin's deeply moving work, *Meeting the Sun*.

The culmination of my father's dreams and all he fought for to achieve for our veterans is embodied within the Kokoda Track Memorial Walkway. It is a constant reminder of the beauty of the human spirit—of the veterans who gave their lives in service to our country, and to my father's, whose vision was to ensure that there was a very special place to honour that beauty of spirit and to fulfil our solemn promise, to never forget.

Carole-Anne Priest
Deputy Chair
Kokoda Track Memorial Walkway

Rusty Priest (1927-2013) served in the Australian Army from 1945 to 1967. He was the State President of the New South Wales RSL (1993-2002), Deputy National President of the RSL (1997-2002) and Chairman of the Kokoda Track Memorial Walkway (1994-2012). He served many other veterans and health-based organisations.

21. 2014 Text by M.K. Ataturk/1934
 "To the Anzacs" (Sacrifice) "Wipe away your tears"

① You, the mothers, who sent their sons from far-away countries lost their lives on
 You, the mothers, who sent their sons from far-away countries

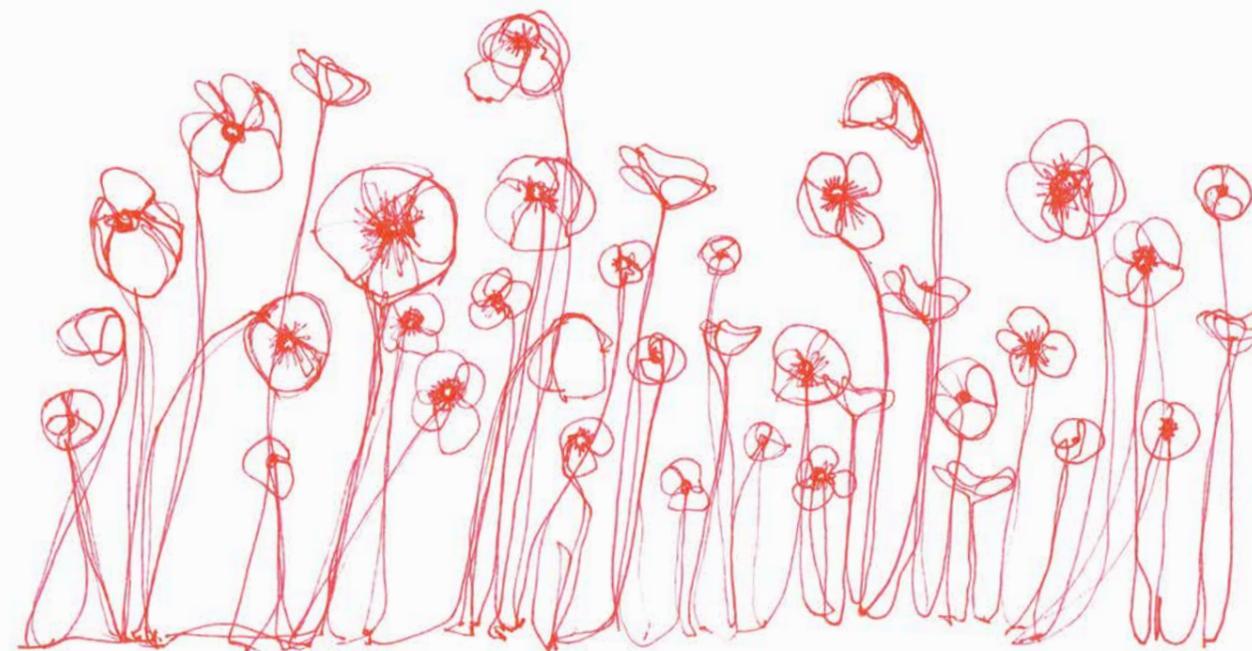
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REMEMBRANCE, COMMEMORATION and New Music in Australia

To-morrow. We - only our names might live . . .
 How long beyond men's memory?
 And what were names? Something more than words,
 Undying notes that fluttered round the sun
 Forever, once released from earth? What chords
 Then would go mourning through the morning light
 To-morrow when the night was done?

Harley Matthews, excerpt from *The Day Before*



On 25 April 2015, Australians and New Zealanders will pause to remember the courage and sacrifice of men like Harley Matthews, writer, soldier, vigneron and an original 'Anzac'. In 1915 at Gallipoli, Britain's campaign in the Dardanelles saw the heavy loss of Australian and New Zealand lives. The courage and endurance shown by the Anzacs in the face of enormous adversity, the sacrifices they made in their gallant efforts and the sense of friendship or 'mateship' that they extended towards each other, has been called the 'Anzac spirit'. This spirit, or set of values, became enshrined in the development of a national identity as Australia emerged from the global calamity wrought by the First World War. The Anzac spirit, however, is a concept that should not be seen through the prism of the past. Its re-articulation in new ways is something upon which Australia's present and future can be imagined.

Anzac Day 2015 is the anchor point to a series of events that commemorate the centenary of the First World War (1914-1918). The effects of the 'Great War' on Australian society both publicly and privately, have been profound and far-reaching. The war cast life-long physical and psychological scars on those who served and survived, and it threw a shadow of sorrow over generations of families who were consumed by grief for sons, fathers, brothers and lovers who would never return. Years of hardship followed the end of the war as women and families, and society more generally, sought to care for a generation of deeply traumatised men who had returned to an Australia that was thrust into modernity, and then economic depression.

From the First World War grew a practice of local remembrance throughout the nation. Memorials were built in suburbs, towns and cities across Australia to honour the dead and provide a place to meet for the grieving. Early memorials were designed as 'bricks and mortar' forms that drew on classical architectural conventions. The Australian War Memorial, the Anzac Memorial in Sydney and the Shrine of Remembrance in Melbourne were each developed as a result of the First World War, and these permanent institutions, heavy with a sense of monumentality, function as caretakers and interpreters of Australian war-time histories. In recent decades there has been a renewed interest in the ceremonies and events of remembrance, such as the annual Anzac Day marches. An increasing number of Australians are undertaking pilgrimages to sites where Australian military campaigns took place. Attending a dawn service at Anzac Cove in Gallipoli, laying a poppy on a war grave in Belgium or walking the Kokoda Track in New Guinea have become rites of passage for many Australians. In experiencing these physical sites they seek to find ways to connect more deeply with the experiences of their forebears and pay respect and homage to the role that they played in securing the freedoms that are enjoyed in Australia today.

The year 2015 also marks the 70th anniversary of the end of the Second World War. The men and women who served Australia as it joined its allies to defend the values of freedom and democracy—whether they were many miles away in Europe, the Middle East or closer, in the Pacific, or on Australian territory—did so in a tradition that evoked the Anzac spirit. At the Kokoda Track in New Guinea, for example, an inexperienced militia made up largely of teenagers from Western Australia showed extraordinary courage to stave off a highly trained Japanese army. Later, boosted by experienced Australian soldiers, and with the assistance of the indigenous highland people who carried and cared for the wounded, Australian troops defeated the Japanese and thwarted what was thought at the time to have been the precursor to a fully-fledged invasion of Australia. The adversity that the Australians faced was extreme, no less by the impenetrable rain forest and tropical climate of the mountainous New Guinea highlands.

The story of Kokoda has, in many respects, become one that has equalled Gallipoli in its symbolism of courage, resilience and mateship—the Anzac spirit. Those who served and strived in the Kokoda campaign did so in the Anzac tradition, and in recognition of this, the Kokoda Track Memorial Walkway was opened in 1996.

The Kokoda Track Memorial Walkway was developed to honour the veterans of the 1942 New Guinea campaign. It is considered to be a war memorial of national significance. The memorial is located on the Parramatta River foreshore at the gateway to Western Sydney within the extended precinct of Concord Repatriation General Hospital, which has served the health needs of veterans since the Second World War. The Kokoda Track Memorial Walkway is an expansive contemporary war memorial that has been developed in stages over a twenty-year period and it is continually evolving. Its key features are:

- An accessible New Guinean rainforest walkway with twenty-two sound 'stations' located at key intervals that recount significant battles and mark these sites. The sound stations were developed through an earlier Kokoda veterans' oral history project.
- The Ralph Honner Education Centre, which was developed in partnership with the Federal Government, NSW Government and the City of Canada Bay in 2009. The Centre presents a permanent video installation that introduces visitors to the story of Kokoda. It features official archival newsreel from the Second World War and film excerpts from the Academy Award winning documentary film maker Damien Parer whose cinematography of the Kokoda campaign has become a defining visual narrative of the Second World War's Pacific theatre.
- A large permanent public art installation by Nola Farman that straddles the Parramatta River foreshore and the memorial's walkway edge to reinterpret the history of the actual site as a Second World War shipbuilding yard and slipway. Farman co-designed the work with landscape architects Pittendrigh, Shinkfield and Bruce and acoustics engineer Shane Fahey. It was commissioned by the (then) NSW Department of

Planning in 1996 as part of the post-industrial remediation of the river foreshore in the Rhodes-Concord-Homebush area.

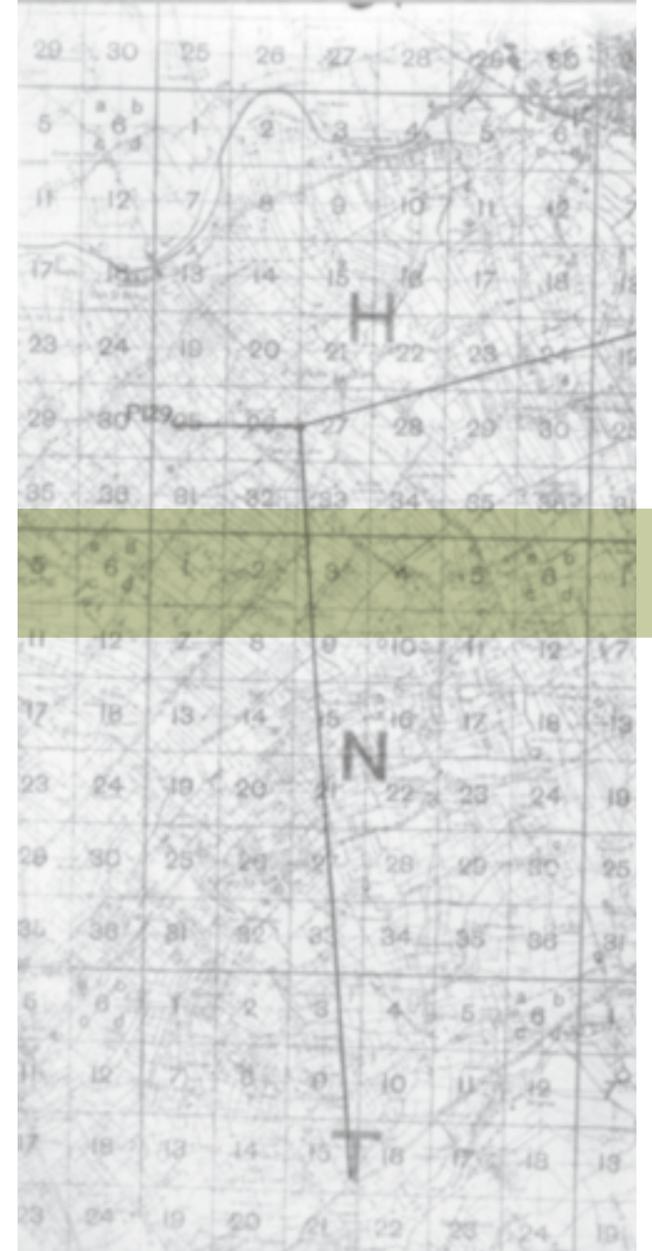
- A memorial rose garden that is framed by a circular wall that secures memorial plaques to individuals.
- The centrepiece memorial, which is constructed of monumental granite slabs that are etched with iconic photographic images sourced from Parer's body of work. The centrepiece, which includes a gushing water feature, is where wreaths are laid during commemoration ceremonies. It also provides a meditative point for the thousands of people that visit the site on an annual basis.
- A park amphitheatre framed by large eucalypts adjacent to the memorial centrepiece. This space provides a temporary events site for staging the Kokoda Track Memorial Walkway's public commemorations program.

Unlike the memorials that were developed in the aftermath of the First and Second World Wars, the Kokoda Track Memorial Walkway is an example of the more abstract and narrative approaches that were taken towards war memorial design in the 1990s. Memorials such as this have re-imagined the landscape of war remembrance in Australia.



In 2010 the Directors of the Kokoda Track Memorial Walkway began thinking about the Centenary of Anzac and the 70th anniversary of the end of the Second World War. A number of ideas were explored to mark these events, one of which was the commissioning of a major musical work that could be performed at the memorial site. In 2012 the Kokoda Track Memorial Walkway Board began to develop *Anzac Notes* - a unique music project that honours and remembers Gallipoli, Kokoda and 100 years of Australian service, and I was appointed into the role of Curator and Executive Producer.

Music has featured strongly in Australia's military campaigns and history throughout the last one hundred years. Troops currently serving overseas and their predecessors in other campaigns have enjoyed performances by some of Australia's leading musicians. Australia's defence forces have a strong and high quality musical tradition of bands that perform for ceremonial and military occasions. These bands and the many more that exist in communities across Australia provide crucial support and give profile to current and past service personnel through performing at marches and other keynote events. There is a vast repertoire of songs that are connected to Australia's service history. The hymn *Abide With Me* connects with the First World War and the popular chorus of *We'll Meet Again*, the Second World War. These and more recent anthems such as Eric Bogle's *And the Band Played Waltzing Matilda* and Redgum's *I Was Only Nineteen* assist in developing a broader community awareness of Australia's military history and its veterans. Perhaps the most respected musical work performed in Australia is *The Last Post*, which is played by a lone bugler at funeral and memorial services as a final farewell and symbol that the duty of the dead is over and they can rest in peace.



Music has a key role to play in interpreting the stories, experiences and values that have their roots in Australia's service history. Able to touch people at a deep, emotional level and connect with people across language and cultural barriers, music offers a special way of understanding, valuing and reflecting upon significant events—both personal and collective.

In 2013 the Kokoda Track Memorial Walkway Board commissioned leading Australian composer, Elena Kats-Chernin, to compose a twenty-minute piece for the Royal Australian Navy (RAN) Band and Sydney Children's Choir, part of the national Gondwana Choirs network, for the *Anzac Notes* project. The Board's selection of the RAN Band was made to honour the role that military bands and musicians have had and continue to play in military protocols and traditions. It was also made in reference to the Second World War maritime history of the Kokoda Track Memorial Walkway site. In commissioning Ms Kats-Chernin to write for children's voices, the Board's aim was to encapsulate and communicate concepts of hope, freedom, grace, reflection and future—that the sacrifices made by men and women who have served over the past one hundred years has enabled the Australian community—past, present and future—to live in freedom and hope.

Meeting the Sun sets to music the words of two Australian veterans, Carl Wilbur Baker, a veteran of the First and the Second World Wars, and Robert Oswald Ball, who served in the Second World War. The selection of their texts was the culmination of an extensive research process that I undertook to find first person accounts of war experiences that went beyond descriptions of specific places or battles. The aim was to find words that were not those of official war poets, correspondents or leading military figures, but rather those of 'regular' soldiers whose writing could express thoughts, hopes, fears and dreams that held resonance across time and borders. The texts needed to have synergy with Ms Kats-Chernin's musical ideas for the project as they were evolving and be suitable for adaption to her compositional style and methods. Once the words were selected, I embarked upon a second phase of research to find out more about the two men. This proved to be a fascinating journey, the results of which can be found later in this publication. Texts from a third source, Mustafa Kemal Atatürk's tribute to the Anzacs written in 1934, are also set to music in *Meeting the Sun*.

As part of the commission, five shorter and simpler arrangements of material from *Meeting the Sun* suitable for schools and community-based ensembles across Australia were written by Ms Kats-Chernin.

Community music groups form a key part of the cultural ecology of suburban and regional Australia and they serve an important role in community events, including commemorations. Each year community ensembles are called upon to participate in the programs and events that revolve around memorials and commemorative occasions. However, the musical repertoire that exists within these traditions was largely written prior to Australia's independence from the British Empire. Rarely is newly composed Australian music presented in the context of domestic commemoration events. Through the arrangements, the Kokoda Track Memorial Walkway aims to embed *Meeting the Sun* into the musical repertoire of commemorations. By doing so, it can continue the work that it started in the 1990s to ensure that forms and practices of remembrance are shaped towards a 21st century Australia.

For musicians and audiences, engaging with music is more than simply learning or listening to the notes. An understanding of the cultural contexts that underpin musical concepts and the stories that are expressed through lyrics are essential to the full experience. Hearing the personal stories of veterans Baker and Ball, and Atatürk's moving tribute as they are interpreted and performed through music will enable deeper dimensions to be gained about the values and qualities that were forged through the Anzac spirit. The public celebration of these values, through forms of creative expression such as music, can bring Australians together and enhance their sense of wellbeing.

The Centenary of Anzac, and more broadly the First World War, presents new opportunities for developing contemporary cultural material associated with the practice of remembrance. While respecting and building on the traditions of the past, such new approaches can re-generate how historical events can be understood in present-day times. If one of the tasks of memory-work is the translation, or re-articulation, of old cultural traditions for new constituencies to ensure the continuity of memory, then the Kokoda Track Memorial Walkway, through *Anzac Notes* and its centrepiece composition, *Meeting the Sun*, is actively leading the way.

Elena Kats-Chernin's *Meeting the Sun* commissioned for the *Anzac Notes* project, will have its world premiere at the Kokoda Track Memorial Walkway on Sunday 19 April 2015. The broadcast premiere of ABC Classic FM's studio recording of *Meeting the Sun* will take place on 25 April 2015. Sound elements derived from the radiophonic work will have a permanent presence at the Kokoda Track Memorial Walkway.

Penny Stannard, 2014



Further Reading

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CARL WILBUR BAKER



I WISH I WAS YOUNG

I wish I was young
watch the golden moon
climb up silver clouds
out of sight.

Wake and find the sunlight,
Sing some happy tune
And I'll not remember
hate and fight

But I'm old and
have no dreams to dream,
have no dreams to dream,
I've walked alone,
yet death was always there.

Red hot weapons
Seem a part of me.
Now I think of you and
wish that I was young,
Too young to care

Wish that I was young,
Too young to care
Alas tomorrow I'll be twenty two
Twenty two, twenty two.

Carl or 'Clarence' Wilbur Baker was a veteran of the First World War and the Second World War.

His poem, *Jungle Birthday - I wish I was young* has been set to music by Elena Kats-Chernin for the opening movement of *Meeting the Sun*. It tells of the exhaustion and weariness felt by a young soldier as he contemplates his 22nd birthday. The experiences of war have weighed heavily upon him and he has aged beyond his years. He laments his lost youth, wishing that he could be 'too young to care'. Baker's *Jungle Birthday* and another poem, *To My Enemy*, were published in 1943 in *Poets at War: An Anthology of Verse* by Australian Servicemen.

There is some uncertainty about the date of Carl or 'Clarence' Wilbur Baker's birth. While on enlistment records he had stated his place of birth to be Sydney, Australia, official enquiries note that he was born in London and arrived from the US in Australia in 1907. Baker enlisted in the Australian Imperial Force in July 1915 and he embarked from Melbourne with the 59th Battalion. A tall and imposing man, Baker was 'taken on strength' and quickly promoted to Sergeant. He transferred to the 5th Pioneer Battalion and was promoted to Company Sergeant Major (Warrant Officer Class II).

Between June to October 1916 Baker served with his battalion in the vicinity of Fleurbaix, opposite Fromelles, where, as military historian Peter Stanley wrote, there was 'shocking slaughter'. Historian Carolyn Skinner has noted that Baker worked in D Company, laying communications cable and cutting trenches and drainage across 'No Man's Land' and the Somme battlefield. After this experience Baker was hospitalised for 'nervous shock'. He returned to duty at the end of 1916. In March 1917 he was transferred to a training battalion in England, and in September he returned to the 5th Pioneer Battalion in France, where at his own request he reverted to ranks. By this time, Baker had developed a deep interest in socialism and pacifism. In late 1917

he was again hospitalised, this time for the nervous condition, 'neurasthenia'. Baker returned to England. In November 1917 he went absent without leave and was found in Belfast, Northern Ireland, dressed in civilian clothes using a false name. Baker was disciplined but a few months later he was back with his battalion in France. Following concerns that his 'socialist ideas' could impact negatively upon men in the Battalion coupled with a further incident of non-sanctioned absence, Baker was discharged from service. He returned to Australia in May 1918.

Many First World War veterans developed an interest in the ideals of socialism as a result of their wartime experience. A prominent Australian socialist, Victoria Cross recipient Hugo Throssell explained that he began 'looking at the world not any longer as a boy but as a man, with some knowledge and experience of it, and with some understanding of how the wheels which control the conditions of our lives and the lives of others go around'.

In the early 1920s Baker became active in the development of Australia's fledgling socialist movement and the establishment of the Communist Party of Australia (CPA). In 1921 he was appointed Editor of CPA publications and was elected to its Central Executive in 1923. Baker had a prominent role in public speaking, protests and debates in support of the labour movement. His official involvement in the CPA was relatively short-lived, however, as he was removed from the Party in 1924. This had followed accusations, which were later found to be false, that he had charged workers excessive prices for spectacles in an optician business that he had an interest in.

In the 1930s Baker was reported to have been working in music and radio in East Sydney. He was described as a 'well known' but 'reticent man [with] few close friends' who was 'cultured and well travelled, deeply interested in literature and the technical side of radio'.

In August 1940 Baker enlisted in the Second Imperial Force. He was almost immediately promoted to Staff Sergeant and allocated to the 15th Infantry Training Battalion at Tamworth. In March 1942 he was promoted to Acting Warrant Officer Grade II and transferred to the 5th Infantry Training Battalion, Dubbo, and in August 1943 he was further transferred to the Royal Australian Engineers Training Centre.

After the Second World War Baker lived at Ocean Parade, Manly. He died of lung cancer at Concord Repatriation General Hospital on 12 March 1967.

Penny Stannard, 2014

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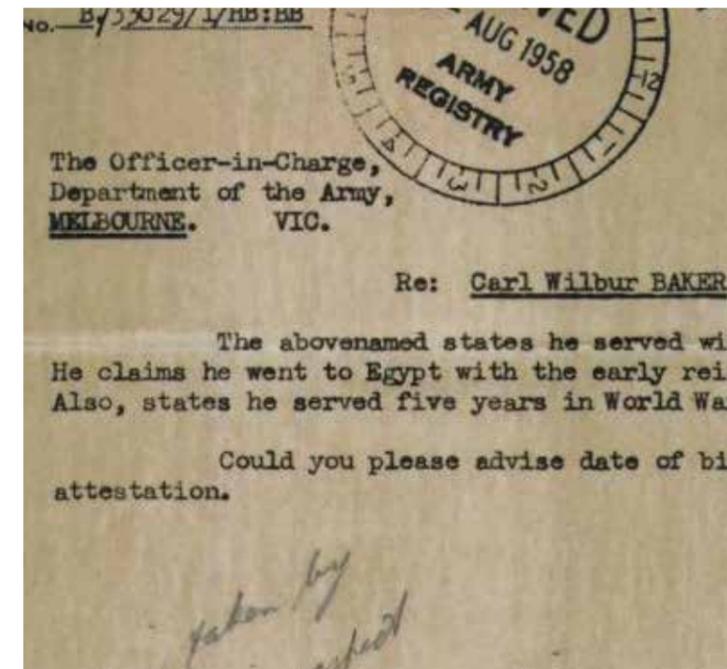
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ROBERT OSWALD BALL



Robert Ball's poem, *This Lovely Day*, was published in the Australia War Memorial's 1943 monograph, *Khaki and Green: With the Australian Army at home and overseas*. His personal expression of longing and loyalty for loved ones far away in the midst of the daily uncertainties caused by war has a universal and timeless resonance. *This Lovely Day* has been set to music by Elena Kats-Chernin for the third movement of *Meeting the Sun*.

Robert (Bob) Oswald Ball was born in North Adelaide, on 3 May 1914, the second eldest of six children. His mother died when he was twenty years old. Bob worked at various jobs during the Great Depression in Adelaide, Sydney and Melbourne. In 1939 he was employed as a Tally Clerk in a small arms factory in Victoria. After war was declared in September the plant expanded to South Australia and Bob returned home in the position of Plant Timekeeper and Tally Operations.

On 10 September 1941 Bob enlisted in the Second Australian Imperial Force. He went to Kapooka Army Camp near Wagga Wagga, New South Wales, where he met his future wife, Sylvia Gordon (known as 'Syb'), who was a Nurse's Aid. They were both transferred to New Guinea and were married in Lae on 10 November 1945. Bob attained the rank of Sergeant. Syb returned to Sydney after their wedding, as did Bob when the war ended. They lived briefly in Sydney, where Bob pursued his love of journalism, and later relocated to Melbourne. Bob took up a role in the Postmaster General's Department where he attained an executive position, and remained for the rest of his working life.

Bob and Syb initially resided in Upway, Victoria, and then moved to Hampton. They had three children—two daughters, Jennifer and Sally—and a son, Peter, who had a distinguished career in the Army Reserve. Sally was born with an intellectual disability, and

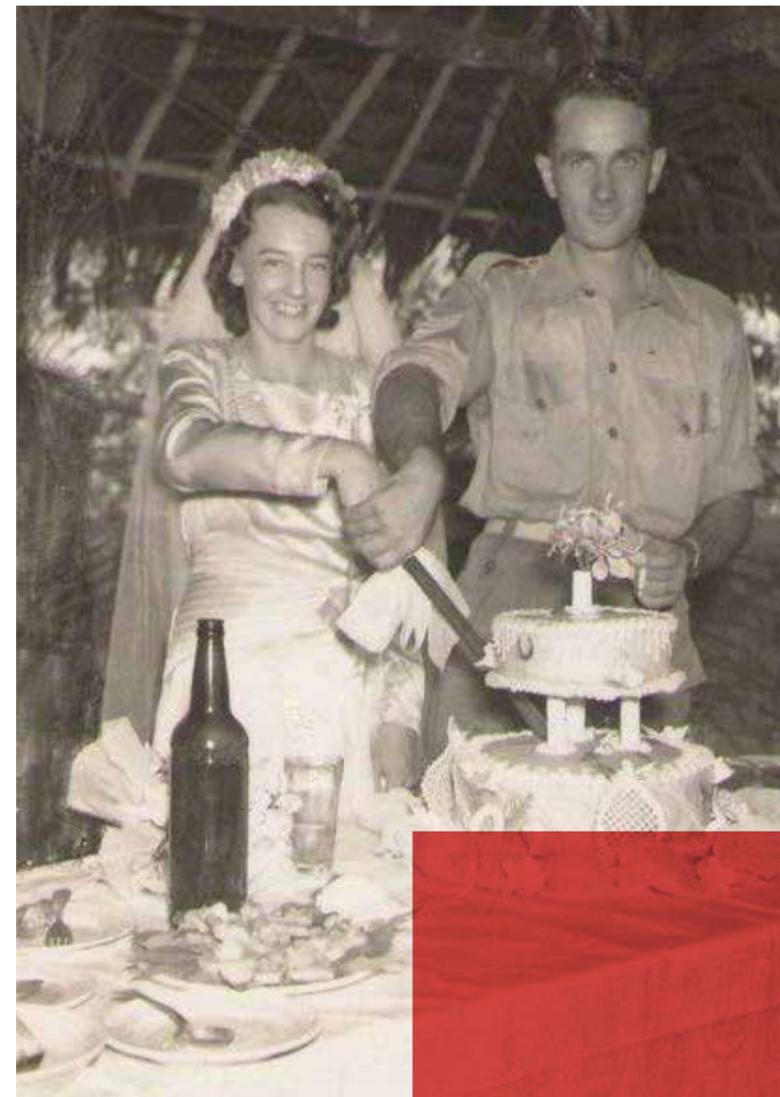
both Bob and Syb worked tirelessly over many years to raise funds for Bayley House in Brighton, Victoria, a Day Training Centre that Sally attended. Bob was a Board member and was instrumental in helping to establish the first residential home for Bayley House clients. In his retirement he developed and tended a substantial vegetable garden for Bayley Lodge providing residents with their daily supply of vegetables. He also came up with the idea of small cardboard houses as moneybox fundraisers, and they are still used today in the Brighton area. Bob made a generous donation that was used to set up the Intellectual Disability Care (Robert Oswald Ball) Foundation, which still provides funds towards maintaining the residential houses. In 1976 Bob was made an Honorary Life Member of Bayley House.

Among Bob's other interests were his love of writing both short stories, and poems. He entered a few writing competitions over the years, including the National Literary Competition for the Australian Postal Institute, and in 1974 was awarded third prize for his short story, *Lizard up a Tree*. His father was also a prolific poet.

Bob had a lovely singing voice and was a member of a local theatre group for a number of years. In his later years he also spent a lot of time tending his own garden—which he loved—and he always had an interest in horseracing.

Following a short illness, Robert Oswald Ball passed away in Melbourne on 24 September 2003, aged 89 years. He is survived by his wife Syb, his son Peter, daughter Jenny, and seven of his eight granddaughters and their families.

Jenny Nuttall, 2014



THIS LOVELY DAY

Should I be many miles away
When you next think of me,
Remember well this lovely day
That I bequeath to thee.

The words and all the promises
Sincerely spoken now,
The little ways of happiness
That are my sacred vow.

Should I be lost within the storm
That future days may bring,
Remember well this lovely morn
The joy and every thing.

And should the sunshine wrinkle
With a single tear or two,
May the stars above me twinkle
With the likeness of you.

Should I be many years away;
Exiled in foreign lands,
Remember well this lovely day,
Our intertwining hands.

Through each and every lonely night
May you come back to me,
And may the shadows leap to light
In sweet serenity.

Should I be changed in any form,
Or worn, or weary be,
Remember well this lovely morn
And smile the same on me.

No matter where my footsteps wend,
How torturous the trail,
I know that to my journey's end,
My heart shall never fail.

MUSTAFA KEMAL ATATÜRK



Mustafa Kemal Atatürk was born Mustafa Kemal at Salonika, now Thessalonika, Greece. After graduating from the military academy in Constantinople (Istanbul), Kemal pursued his military career with the Turkish Army in Syria. A member of the Young Turk revolutionary movement, which deposed the Sultan in 1909, he took part in the war of 1911–1912 against Italy in Libya. During the Second Balkan War in 1913 he became the chief of staff of the army in the Gallipoli Peninsula, until posted as military attaché at the Turkish embassy in Sofia, Bulgaria.

Kemal returned to Gallipoli in 1915 as commander of the 19th Division, the main reserve of the Turkish Fifth Army, and was thus on hand to oppose the Anzac landing in April. His superb grasp of strategy and ability to inspire his troops by his reckless bravery in action boosted Turkish morale and proved decisive in thwarting allied plans. Given command of all Turkish forces fighting in the Anafarta sector from Chunuk Bair to Suvla Bay, he was granted the title of Pasha after the August battles there. After commanding in the Caucasus, Kemal was at the head of Seventh Army in Palestine during the final allied offensive, which defeated Turkey in 1918.

The anti-Ottoman government bestowed the title of Ghazi (victorious) on Kemal as he had the vision to bring Turkey on par with twentieth-century western countries. Turkey became a republic in 1923 and Kemal became the first president. During his fifteen-year rule, many sweeping changes were introduced to the political, legal and socioeconomic fields. He was an immortal hero to his people and an extraordinary leader and peacemaker. Kemal said in 1933, "I look to the world with an open heart full of pure feelings and friendship". In 1934, he accepted the title "Atatürk" (father of the Turks).

In 1934 Atatürk wrote a tribute to the Anzacs killed at Gallipoli, which appears on the Kemal Atatürk Memorial, Anzac Parade, Canberra. A selection of words from his tribute have been set to music by Elena Kats-Chernin for the fourth movement of her composition, *Meeting the Sun*.

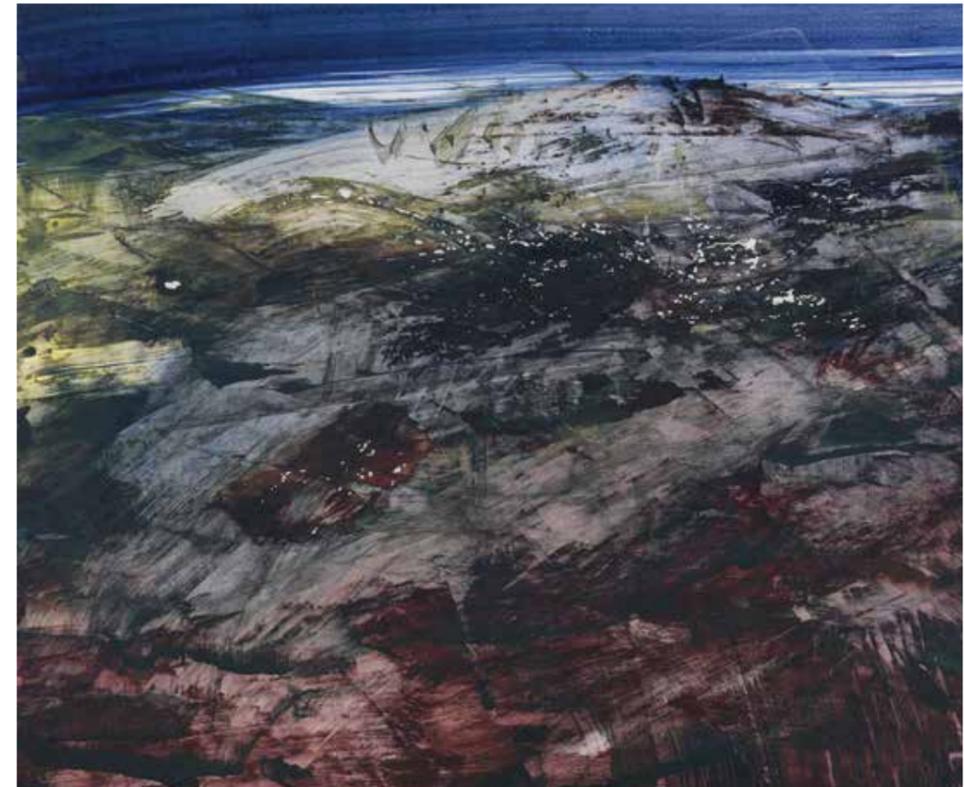


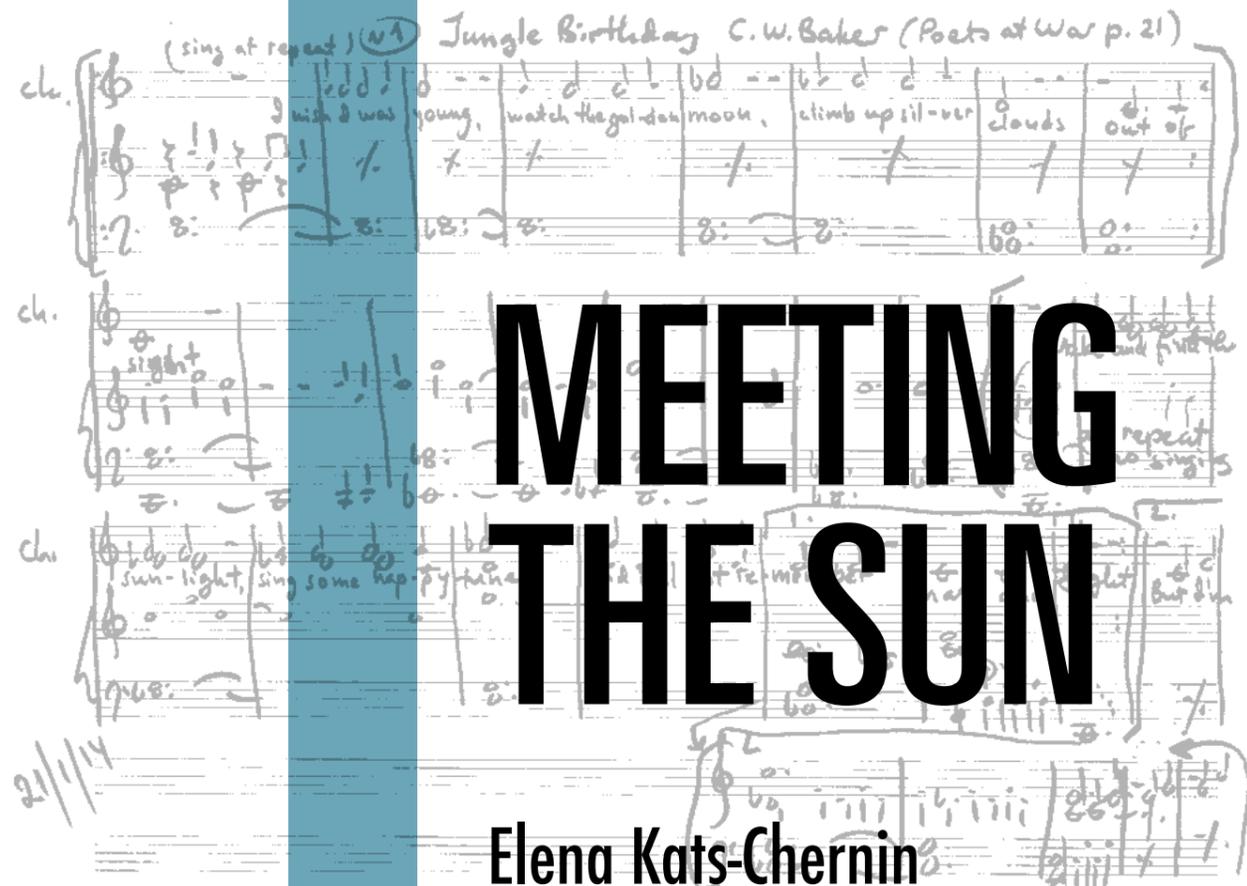
Courtesy Australian War Memorial, 2014

ATATÜRK'S TRIBUTE

Those heroes that shed their blood and lost their lives...
You are now lying in the soil of a friendly country.
Therefore rest in peace. There is no difference between
the Johnnies and the Mehmets to us where they lie side
by side now here in this country of ours...

**you, the mothers, who sent their sons from faraway
countries wipe away your tears; your sons are now
lying in our bosom and are in peace. After having
lost their lives on this land they have become our
sons as well.**





MEETING THE SUN

Elena Kats-Chernin
in conversation with
Stephen Adams

Elena Kats-Chernin, you are known as one of Australia's most prolific composers. Over the years you've written an extraordinary range of music. Can you tell us about the approach you take when faced with a new commission?

Each work is a completely new start and a blank page. I sit at the piano and let the fingers walk around and just go somewhere. Sometimes I tell them, "use only these three notes", like F, G flat or B flat. I see what happens and then I re-organise the notes. I somehow find the trigger point for going somewhere else. I spend two or three days of just brainstorming and writing down sketches. Out of ten, maybe one or two are good. Usually by the end of the third day, I have a concept of what the piece is going to be. The pieces can vary greatly, from quiet to strong or loud, from atmospheric and mysterious to romantic, emotional or neutral. If I've just written a dramatic and vigorous piece, my natural reaction would be to choose more subtle and gentle material for the next piece. There's no real rule or logic. It just happens this way or that. There is a real sense of play. It's exciting and sometimes apprehensive, and yet incredibly satisfying when I do find an idea that has potential to grow into a piece. I go to sleep with real curiosity. Where is it going to be going next day? The idea might change, but it's still such an exciting moment. Creating

something new has its pressures—you have to respond to what you've written in other works previously. Sometimes you think, "I've already written it all", but this thought is usually quite fleeting and I don't let such thoughts dwell for too long. It's fantastic when you do find new material and I am thankful for the world with its many inspirations.

Meeting the Sun is the first time you've written for a military band. What sort of opportunities or challenges did that offer?

Whether I am writing for a band or an orchestra, and in this case, also children's choir, I first write for piano. The piano layout is very helpful. It gives an idea of a melody as well as harmony and texture. I remember approaching the instrumentation for the Kokoda Memorial's commission, looking at it and thinking, "where can I start? What am I going to do?" I had fantastic help from Lieutenant Steven Stanke, who was then the conductor of the Royal Australian Navy (RAN) Band. I was very lucky to be able to workshop material with the RAN players. The richness of the sound of this band has a tremendous appeal and fascination for me.

In the Band, each instrument has its own function and at the beginning of the process I wasn't completely sure what that was. Steven has a meticulous knowledge of every instrument and the types of colours that could be achieved with different combinations. He developed a working orchestration for me and having his scoring gave me freedom to develop the score further. In the next phase, I changed some of the structure, some keys or modulations here, a cut or an addition of a phrase there. What Steven did was incredibly generous. This is something that happens very rarely. Without his support I would have probably sat for weeks and weeks and thinking, "what can I do? How can I do it? Who will play the melody? How can I orchestrate it so transparently that a euphonium melody can be heard over the texture?" The RAN Band was very wonderful to work with—the players play with a beautiful musicality and discipline and I felt a sense of serious engagement with the work on their part. When I look back at this whole process—and it's been quite long—about a year working with this piece—it's been a very happy process. Unforgettable.

Meeting the Sun was commissioned for the 2015 Centenary of Anzac, a year that is also the 70th anniversary of the end of the Second World War. So your piece carries with it a significant public role. Many people have strong feelings about this project and it's had many stakeholders. How did you feel about your role as a composer in this kind of project?

It will be played on a very special date, at a special time and in a very special place. This creates an expectation and responsibility for me. There are always a few butterflies flying around. I try to put those thoughts aside and concentrate on what is really important. The men and women who inspired this project and in whose memory it has been formed. I kept thinking that this is about the people who were in the War. What is it that we want to say? What do we want people to feel? What do we want to reflect on? I remember those questions were going through my head.

There were two things, I think, that were triggers for me in this whole project. One was going to the Anzac Memorial in Hyde Park, Sydney, and seeing this most magnificent sculpture called *Sacrifice*. I thought at the time that the sculpture would be my starting point. It depicts a dead soldier being held, being carried by his mother/wife/sister/child. It is a moving piece of art and a piece of history. It's so incredibly emotional. I couldn't get *Sacrifice* out of my head. I placed a postcard of it on my piano stand. It was very important for me to see this image and to keep playing music and to see how it might 'move' depending on what I was playing. The second thing was to find the right text for children to sing. That was the task before a single note could be written. I knew that once we had the text, we would have the music not long after. If this element is right, then all the others would fall into place. I felt that it would be important that the text was written by a soldier who had been in the War. I wanted something personal, like a postcard from a soldier to his mother.

You've set the words of three texts to music. Can you tell us about these and what they mean?

This Lovely Day is a poem by Robert Ball who was a Sergeant in the Second World War. I just thought his words are so beautiful: "Should I be lost within the storm that future days will bring. Remember well this lovely morn". It's like a letter he's writing to someone that he left behind and such poignant words. In this poem there was genuine emotion—from the heart and powerfully born. It was the first text I chose and it became the third movement in this suite.

"I wish I was young, watch the golden moon, climb up silver clouds out of sight" are the words of soldier Carl Baker, a veteran of the First and Second World Wars. This poem, *Jungle Birthday (I wish I was young)*, is a poem of revelation and regret. When the children sing "tomorrow I'll be twenty-two" it touches something very deep. There are no flowery words here. Just a purity and a bravery and the sense of time standing still. War ages people—this trauma and death all around.

The words from movement four, *Wipe Away Your Tears*, are by Atatürk: "You the mothers who sent their sons from far away countries wipe away your tears ... after having lost their lives on this land they have become our sons as well." I first saw this quote alongside the sculpture, *Sacrifice*. It was a very moving moment. I just thought, "I need to use those words". They are so powerful. They say so much. Mothers have lost their sons. They have been crying and these words are like a consolation. Wars happen all the time now and people need to heal and come back together. Those few words from Atatürk expressed so much grace. The fourth movement is the most intimate in the five movements of this work.



In a project that's so distinct and in a way, different, to typical composing projects, were there any other elements that effected the way that you wrote?

I felt that this work needed clear colours, very clear statements and sometimes an insistent quality to keep the feeling strong. I had to keep in mind the duration of the piece, which was suggested to be between 15 and 20 minutes. The first performance will be at dawn and I just imagine myself at that time. The day has not been born yet; it's just becoming a day. The first movement, *I wish I was young*, starts in a prayer-like way and grows in intensity. With the second movement I wanted to write about war itself—the discord, the latent violence. And most of all, the anguish. Now, how can you do that? Composers have written masterful pieces about war over the years—but this was about Australians at war. It's different. I wanted the whole piece to be very personal. To express a state of mind in crisis. I used blocks of sound here, and big chunks, clusters. In war everything is on the line. It's larger than life. Every decision can have momentous consequences. In this movement the music changes rapidly and sometimes ferociously. The first movement is like a song, while the second, *Hearts on Fire*, is more harsh. There's danger in it. Clashing tonalities and very sharp contrasts as it ebbs and flows. It is how I imagine a war, but not description of a war. The emotions of fear, terror and loss as well as the terrible conditions that the heroes underwent, were always in my mind. In this purely instrumental second movement there is a moment where a fragment of a 'remembered' theme is introduced. It is just there briefly as a reminder of the normality left behind and it is soon swamped again by the other material.

The last, fifth movement, *Lest We Forget*, is mostly instrumental, however, the children sing at the very end. This is a reminder that whatever happens, whatever we endure, children will always sing again. This movement is about remembrance and everything that's gone before. It's reflective—about the impact of the war. It has drama and tension in it, but also tremendous gratitude and love for those souls who have shaped us. The piece culminates with an optimistic sound, tubular bells, children's choir returns, big band sound, all in C major. As long as we carry this story there is always hope. A fragment of the *The Last Post* is played. It 'belongs' to this project. It was one of the first things I heard over and over again to help me start the piece. It was like an inner dialogue, a conversation that started me on the way.

Meeting the Sun will have its first performance at the Kokoda Track Memorial Walkway. Have you visited the memorial? What was it like and how did it feel?

I know the grounds well. I love the Kokoda Track Memorial Walkway, and it's very, very special to me. I went there a month

or so before I started writing the piece. It was good to feel the atmosphere. I like to feel the vibrations of a place before I start a piece because then I get a different idea: I try to imagine how it's going to look, how the sound is going to project. I met some veterans when I was there. I felt as though I was standing next to history—these people have made my life easier and better. They were so brave and just. It was wonderful to meet them. We discussed what kind of work I might write. At the time I did not yet know how it was going to be. Music is a mysterious thing that is elusive to prediction. You can only create a flavour of a spirit, connect with a spirit through music. I am incredibly blessed and lucky that I get the chance to express how and what I feel, via music. The most important thing is to get to the heart of the project and that's what I've tried to do.



ELENA KATS-CHERNIN

Composer

Elena Kats-Chernin is the composer of *Meeting the Sun*, a major work that was commissioned by the Kokoda Track Memorial Walkway for *Anzac Notes* - a unique music project that honours and remembers Gallipoli, Kokoda and 100 years of Australian service.

Elena Kats-Chernin is one of the most cosmopolitan composers working today, having reached millions of listeners worldwide through her prolific catalogue of works for theatre, ballet, orchestra, and chamber ensemble. Her dramatically vivid music communicates a mixture of lightheartedness and heavy melancholy, combining strong rhythmic figures with elements of cabaret, tango, ragtime, and klezmer.

Born in 1957 in Tashkent, Uzbekistan, Ms Kats-Chernin received training at the Gnesin Musical College before immigrating to Australia in 1975. She graduated from the Sydney Conservatorium of Music in 1980 and was awarded a DAAD (German academic exchange) grant to study with Helmut Lachenmann in Hanover. She remained in Germany for 13 years, returning in 1994 to Australia where she now lives in Sydney.

One of Australia's leading composers, Kats-Chernin has created works in nearly every genre. Among her many commissions are pieces for Ensemble Modern, the Bang on a Can All-Stars, the Australian Chamber Orchestra, the Adelaide, Tasmanian and Sydney Symphony Orchestras, Present Music, City of London Sinfonia, Swedish Chamber Orchestra and the North Carolina Symphony.

Her brilliantly scored, energetic, and often propulsive music has been choreographed by dance-makers around the world. In 2000 she collaborated with leading Australian choreographer Meryl Tankard in a series of large-scale dance works. The first of these, *Deep Sea Dreaming*, was broadcast to an audience of millions worldwide as part of the opening ceremonies of the Sydney 2000 Olympic Games.

Recent works include the concerto for bass clarinet and chamber orchestra *Ornamental Air*, which has been toured internationally and also released on CD for Chandos by Michael Collins, and her fourth opera *The Rage of Life*, staged in Belgium, Holland, Hungary, Germany and Switzerland. For the Australian Brandenburg Orchestra and choir, she composed *Prelude and Cube*.



Kats-Chernin's music continues to be heard on television and at the cinema in the UK with the long-running Lloyds TSB advertising campaign "For the journey..." employing the *Eliza Aria* from her ballet *Wild Swans*. Her piece *Russian Rag* became Max's theme in the claymation film *Max and Mary* by Adam Elliott.

In 2011 Kats-Chernin was appointed Composer-in-Residence with the Queensland Symphony Orchestra. Her first symphony, *Symphonia Eluvium* for organ, choir and orchestra commemorating the devastating Queensland floods of January 2011, was premiered that year by QSO conducted by Asher Fisch at the Brisbane Festival. In 2012, the work was voted by the readers of *Limelight* magazine as the best composition of the year.

Elena Kats-Chernin is one of the subjects of a *Creative Minds*, a six episode series of artist's portraits. The sixty-minute documentary by Robin Hughes was made for the Australian television STUDIO channel. A CD of her complete music for string quartet, performed by Acacia, was released under the title *Blue Silence* by Vexations 840 in 2012.

One of Elena Kats-Chernin's most recent major premieres was her adaptation of Monteverdi's three operas (*Orpheus*, *Odysseus*, *Poppea*) at the Komische Oper Berlin, directed by Barrie Kosky, in September 2012.

Kats-Chernin was joint winner of the 2013 Sydney Theatre Award for best score music for the Sydney-based Ensemble Theatre's play *Frankenstein* and the 2014 Sidney Myer Performing Arts Award.

Boosey and Hawkes, 2014

PENNY STANNARD

Curator and Executive Producer,
Anzac Notes



Penny Stannard has carved out a multi-faceted career over the past twenty years as a curator, producer, educator, arts manager and policy maker. She has worked in the community, arts, government, education and private sectors in a range of roles that have at their core, community engagement with contemporary cultural practice. Ms Stannard has developed a diverse and versatile skill set that employs the convergence of design thinking, community engagement and the creation of new cultural material. Her work is underpinned by robust methodologies that she develops to ensure that projects have the structures, resources and expertise in place to ensure their sustainability after funding ceases.

Since 2012 Ms Stannard has been the Curator and Executive Producer of *Anzac Notes* a major cultural initiative that she established with the Kokoda Track Memorial Walkway to commemorate the 2015 Centenary of Anzac. She was recently appointed as Curator to Peacock Gallery, Auburn, to develop its Centenary of Anzac program. Ms Stannard previous positions include: Senior Cultural Policy Officer, City of Canada Bay (2010-12); Program Manager and Executive Curator, Campbelltown Arts Centre (2004-10); Arts and Cultural Development Officer, Parramatta City Council (2002-04). She has previously lectured at the College of Fine Arts, UNSW, The University of Sydney and the University of Technology, Sydney, in a range of arts and community engagement subjects within undergraduate and post-graduate degree courses. Ms Stannard is a published author in a range of peer reviewed international academic journals and books.

Penny Stannard has been actively involved in the governance of arts organisations including holding the position of Chair with Ausdance NSW (2004-06) and Ensemble Offspring (2010-11), and is currently on the board of Sydney Chamber Opera. She has also held appointments on a number of government advisory and funding committees including the Robert Helpmann Scholarship, the Women's Art and Fellowship Committee, the University of Western Sydney External Advisory Committee and the National Dance Council. Ms Stannard is a registered peer with the Australia Council and Arts NSW. She is currently completing a PhD at the University of Technology, Sydney that examines how cultural policy interfaces with community, urban and social change.

PAUL COTTIER

Director of Music,
Royal Australian Navy

Paul Cottier enlisted into the Royal Australian Navy (RAN) in 1981, and studied at the RAN School of Music, HMAS Cerberus. Upon graduation he joined the Victoria Naval Band, HMAS Cerberus as a trumpeter/bugler. As an instrumentalist, LCDR Cottier served on board HMAS Adelaide (1984) and HMAS Stalwart (1985-86). Ashore, he was a member of the Naval Support Command Band HMAS Penguin (1987-88), Victoria Naval Band, HMAS Cerberus, (1989-93) and the RAN Band Sydney (1994-96). During this time, LCDR Cottier was promoted through the non-commissioned ranks to Chief Petty Officer. In 1996 he was selected and commenced Band Officer Training at the Defence Force School of Music. Upon completion of Officer Training in May 1997, he was promoted to Lieutenant and posted as the Officer in Charge and Music Director of the RAN Band-Melbourne, HMAS Cerberus.

LCDR Cottier has had three commands of the RAN's permanent bands. He has had experience in training as the Senior Instructor at the Defence Force School of Music. In 2004 he was posted as the Staff Officer to the Deputy Maritime Commander in an Operational Command Headquarters where he gained valuable experience. LCDR Cottier was promoted to the rank of Lieutenant Commander in January 2008 and was appointed Director of Music Navy in January 2012.



ROYAL AUSTRALIAN NAVY BAND

The Royal Australian Navy (RAN) Band is a prestigious unit of the Australian Defence Force and one of Australia's premier military ensembles. The Band is led by Lieutenant Commander Paul Cottier and is structured around a Directorate of Music and six detachments of full-time and part-time musicians positioned in various locations around Australia. The level of service provided by the band is diverse, and it maintains a highly respected profile within the RAN and the Australian community. Within its force structure the Band has positions for five officers, 101 full-time musicians and 120 part-time musicians. Throughout its history, the Band has performed for thousands of audiences at home and abroad. Today, the Band continues a proud tradition of providing musical, ceremonial and public relations support for the RAN.

LIEUTENANT STEVEN STANKE

Officer in Charge,
Sydney Detachment,
Royal Australian
Navy Band



Steven Stanke has had a thirty-year musical career spanning Australia, Asia, the UK and the US. He has performed in bands, orchestras and opera companies and has worked as an educator, conductor, composer, artistic director and event producer. LEUT Stanke studied at the Queensland Conservatorium of Music, Sydney Conservatorium and University of Melbourne, completing degrees in composition, music theory and conducting. In 2011 he was awarded a PhD in Conducting from the University of Melbourne.

In 1982 he joined the Royal Australian Air Force (RAAF) Band performing throughout Australia, Asia and the UK. He was later Head of Music at East Catholic High School, Manchester, Connecticut. Returning to Australia in 1998 LEUT Stanke joined the RAN Band as a bass player and was commissioned as a Band Officer in 2000. In 2006 he spent four months in the UK on exchange with the Band of Her Majesty's Royal Marines, working with the bands at Portsmouth, Plymouth and Scotland. He also taught at the Royal Marines School of Music at the University of Portsmouth.

Steven Stanke is very active as a music director and conductor with community ensembles and is Artistic Director of Sydney Independent Opera and Artistic Director and Chief Conductor of Central Coast Symphony Orchestra. His orchestral transcriptions for concert band are published through Baton Music, Netherlands.

STEPHEN ADAMS

Australian Music Producer,
ABC Classic FM



Stephen Adams arrived at ABC Classic FM in 2004 as the network's first and only Australian Music Curator. He established the network's Australian Music website in 2005 with a series of online exhibitions followed by several special projects: The A-Z of Spiritual Music (2006), the Orpheus Remix Awards (2007) and The Lute Project (2008).

He continues to develop ABC Classic FM's online Australian music content, bringing recordings, photos and information out of the archives for the Rewind collection (launched as classic/amp in November 2008), writing regular blog articles and producing and presenting the weekly New Waves podcast.

Apart from his online activities, Mr Adams is busy commissioning and producing new recordings of Australian music, creating content for the New Music Up Late program with Julian Day, and collaborating with Australian artists and organisations on Australian music projects and initiatives.

He enjoys the challenge of recording performances in unusual locations and of translating these and other challenging contemporary musical performances into radio.

Stephen Adams was the ABC's Radio Music jury representative for the 2007 Prix Italia in Verona and was invited by the Canadian Government to Toronto as a panelist for the 2008 Soundstreams conference New Models of Distribution. His recent collaboration with RN Radio Drama producer Anna Mesaritti and sound engineer Andrei Shanbunov to turn composer Gerard Brophy's *Gethsemane* (for voices, percussion, saxophone, electronics and dance) into a radiophonic work received a silver medal at the 2012 New York International Radio Awards.

In his spare time Mr Adams composes and improvises, making field recordings of Australia's extraordinary birdlife and other sound environments which he incorporates into his music, and continuing to explore and play with the ever-fascinating possibilities of that very flexible instrument, the human voice. He studied music composition

with Peter Sculthorpe, and later Richard Vella, and has been active for more than thirty years as a composer and performer of choral music, music theatre, improv, rock and studio works.

In the 1980s he made independent record and cassette releases with bands and was a founding member of The Contemporary Singers. His music has been performed across Australia and in Germany, Switzerland, Italy, South Korea, Singapore and across North America by the likes of The Song Company, Sydney Chamber Choir and international ensembles, and released on CD and other media, including by ABC Classics and Tall Poppies labels.

ABC Classic FM, 2014

LYN WILLIAMS OAM

Founder and Artistic Director, Gondwana Choirs

Lyn Williams OAM is Australia's leading director of choirs for young people, having founded two internationally renowned choirs: Sydney Children's Choir in 1989 and the national children's choir, Gondwana Voices, in 1997. Under her inspirational leadership, the Gondwana Choirs organisation has grown to include nineteen training ensembles of the Sydney Children's Choir, five Gondwana National Choirs, Gondwana Composer School and Conducting Academy, and the Gondwana National Indigenous Children's Choir.

Lyn Williams' exceptional skill in working with young people is recognised internationally for its high artistic quality and ground-breaking innovation. In 2012, Gondwana Choirs won the APRA/AMC Award for Excellence in Music Education. In 2013 it was a finalist in two categories at the APRA / AMCOS Art Music Awards—for Excellence in Music Education and Excellence in a Regional Area for the development of the Cairns Gondwana Indigenous Children's Choir. In 2014, Gondwana Choirs celebrated twenty-five years of outstanding choral music for children.

Ms Williams has conducted many major professional choirs and orchestras in Australia, including the Sydney, Adelaide and Melbourne Symphony Orchestras, Australian Chamber Orchestra, Australian Youth Orchestra and Sydney Philharmonia Choirs. She has been Music Director and Conductor for a number of major events including 2006 Melbourne Commonwealth Games.

Ms Williams has also toured internationally with her choirs, including visits to Europe, Asia, North and Central America. In 2007, she led Gondwana Voices on a 10th Anniversary international tour to Canada, France, and to the BBC Proms in London where they were the first Australian children's choir to perform at this prestigious event. In 2010, the Gondwana National Indigenous Children's Choir performed at Australian National Day at the World Expo in Shanghai, and in 2012 Lyn returned to China with Gondwana Voices where she was guest conductor and workshop leader at the International Federation for Choral Music's World Choral Summit. In 2013, she led the Sydney Children's Choir to the UK and Europe and Gondwana Voices to a residency at the Taipei International Choral Festival in 2014.



In January 2004, Lyn Williams was awarded Medal of the Order of Australia in recognition of her services to the arts as Founder and Director of Gondwana Choirs. She also received the NSW State Award at the 2006 Classical Music Awards for her long-term contribution to the advancement of Australian music. Lyn is a Churchill Fellow and also a composer. In 2009 she won the APRA-Australian Music Centre Vocal/Choral Work of the Year for her work *A Flock of Stars*.

Gondwana Choirs, 2014



SYDNEY CHILDREN'S CHOIR

Over its twenty-five year history, Sydney Children's Choir has built a worldwide reputation for choral excellence, under the direction of founder Lyn Williams OAM. The Sydney Children's Choir has commissioned over 110 works from leading Australian composers and performs a significant number of Australian compositions each year and has toured them extensively across the world and Australia.

At home, the choir is frequently invited to perform with some of the world's most acclaimed orchestras and conductors, including Michael Tilson Thomas, Zubin Mehta, Edo de Waart, Charles Dutoit, Vladimir Ashkenazy and David Robertson, Sydney Symphony Orchestra and the Israel Philharmonia. Recent performances include *Pique Dame* by Tchaikovsky, Symphonies Nos 3 and 8 by Mahler, the Lord of the Rings trilogy, *Kullervo* by Sibelius, *War Requiem* by Britten and *Carmina Burana* by Orff. They have joined singers from the rest of the organisation—Gondwana National Choirs and Gondwana National Indigenous Children's Choir—on several occasions, most notably in 2014 for the organisation's 25th anniversary with Sydney Symphony Orchestra for the world premiere performances of *Jandamarra*—*Sing for the Country* by Paul Stanhope.

Sydney Children's Choir has toured extensively throughout Australia in addition to regularly traveling the globe, performing Australian choral repertoire to great acclaim. The choir was the featured artist for Australian National Day at the World Expo in Aichi, Japan (2005), they toured Finland to participate in the international Sympatti Festival (2007) and toured China in 2010, performing at the International Society for Music Education World Conference in Beijing. In 2013, they completed their

tenth and longest international tour to Europe with performances at iconic venues including Westminster Abbey and St Paul's Cathedral, London, the Palau de la Musica, Barcelona, and the internationally acclaimed Polyfolia festival in France. Highlights in 2015 for Sydney Children's Choir include concerts with Sydney Symphony, a tour to Hong Kong and a new commission, *Meeting the Sun*, by Elena Kats-Chernin for the Kokoda Track Memorial Walkway in Sydney, which will be recorded and broadcast by the ABC.

Sydney Children's Choir performed at the International Society of Contemporary Music conference in Sydney in 2010; and the previous year with the Gondwana National Indigenous Children's Choir, at the critically acclaimed world premiere performance of *Ngailu - Boy of the Stars* at the City Recital Hall and The Dreaming Festival in Queensland.

The Choir also regularly records for radio and film and is featured on the soundtracks of *Moulin Rouge*, *Happy Feet* and *Australia*. Their most recent release, an EP titled *Legends and Dreams*, is available through iTunes and was released on the ABC Classics label.

Gondwana Choirs, 2014

LOUISE BARKL

Leader, Department of Education and Communities' Arts Unit

Louise Barkl heads up the Department of Education and Communities' state Arts Unit. As Leader, Arts Unit and Initiatives, she oversees a range of arts and literacy programs that provide learning experiences which complement and extend local school and network programs, support teachers and provide students with high profile performance, exhibition and competition opportunities.

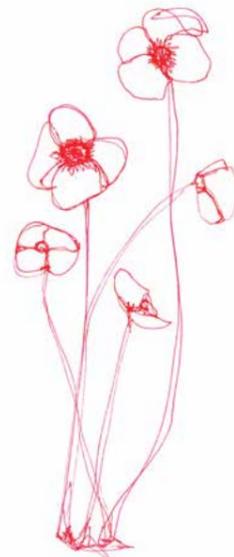
She has had an extensive career as a music educator in schools in Australia and England, in arts management at Musica Viva Australia and the Sydney Symphony, and has managed the NSW Department of Education and Communities' Arts Unit since 2007.

Louise holds a Bachelor of Music Education from the Sydney Conservatorium and a Master of Music (Music Education) from The University of Sydney. She is passionate about the role the arts play in education in and beyond the classroom and continues to be an active singer in community choirs.

The Arts Unit provides a statewide infrastructure for arts education. It delivers programs in dance, drama, music, visual arts, debating, public speaking, reading, spelling and special events. More than 44,000 students and 6,000 teachers from across NSW directly participate in The Arts Unit's programs and an additional 433,000 students access these programs.

In 2015, The Arts Unit will present performances of Elena Kat's-Chernin's composition, *Meeting the Sun* and support schools and NSW Regional Conservatoriums in performing arrangements of the work.

The Arts Unit, 2014



ACKNOWLEDGEMENTS

Kokoda Track Memorial Walkway Directors

John Haines AM, Chair
Carole-Anne Priest, Deputy Chair
Alice Kang, Honorary Secretary
The Hon John Murray
Angelo Tsirekas, Mayor, City of Canada Bay
Brigadier Phil McNamara, (Rt'd) AM CSC ESM
Peter Woods OAM
John Wright PSM
Bill Paterson
Ken Wright, Finance Officer

Project Curatorium, *Anzac Notes*

Alice Kang, Kokoda Track Memorial Walkway
John Murray, Kokoda Track Memorial Walkway
Bill Paterson, Kokoda Track Memorial Walkway
Penny Stannard, Kokoda Track Memorial Walkway
Stephen Adams, ABC Classic FM
Lieutenant Commander Paul Cottier, Royal Australian Navy
Lieutenant Steven Stanke, Royal Australian Navy
Lyn Williams OAM, Gondwana Choirs
Darren Mitchell, Commemorations and Memorials Advisor

Artistic Advisory Panel, *Anzac Notes* Music Commission

Lieutenant Commander Paul Cottier, Royal Australian Navy
Lieutenant Steven Stanke, Royal Australian Navy
Stephen Adams, ABC Classic FM
Lyn Williams OAM, Gondwana Choirs
Louise Barkl, The Arts Unit
Penny Stannard, Kokoda Track Memorial Walkway

Curator and Executive Producer, *Anzac Notes*

Penny Stannard

Composer, *Meeting the Sun*

Elena Kats-Chernin

Meeting the Sun, World Premiere Performers

Royal Australian Navy Band, Sydney Detachment,
conducted by LEUT Steven Stanke/ LEUT Matthew Klohs
Sydney Children's Choir and 'Changing Keys', Gondwana Choirs,
conducted by Lyn Williams OAM

Very Special Thanks to

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Di Wong
Tamara-Anna Cislovska

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Nicholas Schmidt
Andre Shrimski
Carolyn Skinner
Andrew Snell
Jack Symonds
Jessica Wang
Melissa Yang

IMAGE CREDITS



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