

Remembering Gallipoli

move

REMEMBERING
composed by Moya Henderson

TONE SKETCH
composed by Henry Tate



REMEMBERING

for Violin and Bass Flute

composed by Moya Henderson

World premiere recording

This is the first recording of *Remembering* by Sydney composer Moya Henderson. Written specially for the husband and wife performers, the piece evokes memories, some gentle and some turbulent, and was written with the

centenary of Gallipoli landings in mind. While not about war it has recurrent themes which speak of conflict and resolution and of lives apart and together. The composer describes it as follows:

This piece was commissioned by Laura and Tom who gave the world premiere at the Sydney Conservatorium in August 2014. In discussions, we quickly opted for the bass flute to partner the violin. I'm avoiding the word 'accompany' here, as it can be misinterpreted to mean a subservient role. As we are in the years of commemorating WWI, and as both Laura and I—and in all likelihood, many others listening to this—lost close relatives in this war, the title was an obvious choice.

The piece turned (loosely) into a double ternary form. The opening energies represent our unpredictable lives, and the recurring, still moments, those memories that attach more and more persistently to our lives. Mostly the performers live and remember in tandem. Occasionally, they are in their own, individual worlds. If, throughout the piece, the multiphonics on the bass flute suggest recalled thoughts, the ending belongs to the grinning reaper, epitomised by a bowed tremolo in the violin. From my perspective, it looms frigid, rigid and a tad scary as well. (Put an extra long pause over it, Tom!)

Remembering was recorded in Sydney's Trackdown studios in late 2014. The recording engineer was Daniel Brown.



PHOTO: SIMON MIFSUD

Laura Chislett Jones - bass flute Thomas Jones - violin

The Attack at Dawn

'At every cost,' they said, 'it must be done.'
They told us in the early afternoon.
We sit and wait the coming of the sun.
We sit in groups, – grey groups that watch the moon.

We stretch our legs and murmur half in sleep,
And touch the tips of bayonets and yawn.
Our hands are cold. They strangely grow and creep,
Tugging at ends of straps. We wait the dawn!

Some men come stumbling past in single file.
And scrape the trench's side and scatter sand.
They trip and curse and go. Perhaps we smile.
We wait the dawn! . . . The dawn is close at hand!

A gentle rustling runs along the line.
'At every cost,' they said, 'it must be done.'
A hundred eyes are staring for the sign.
It's coming! Look! . . . Our God's own laughing sun!

May, 1915



Leon Gellert

Leon Gellert was Australia's best known WWI poet. Born in Adelaide in 1892 he enlisted with the AIF and landed at Gallipoli on the 25th April 1915. He was wounded and returned to Australia in June 1916. His war poems, including 'The Attack at Dawn' were first published in 1917. Later he became a prominent journalist and literary editor of the Sydney Morning Herald. He died in 1977.

The reader in this recording is Robert Regan and was recorded at Corrs Chambers Westgarth, in Sydney.

tone sketch

for Violin and Piano

composed by Henry Tate (1873-1926)

edited by Fra' Richard Divall

First recording

Henry Tate's music is characterised by sincerity and simplicity. Born in Melbourne in 1873 he was a poet and writer as well as a composer. A staunch patriot, he wanted to create an authentically Australian musical voice, including by echoing the call of native birds such as the Butcher Bird.

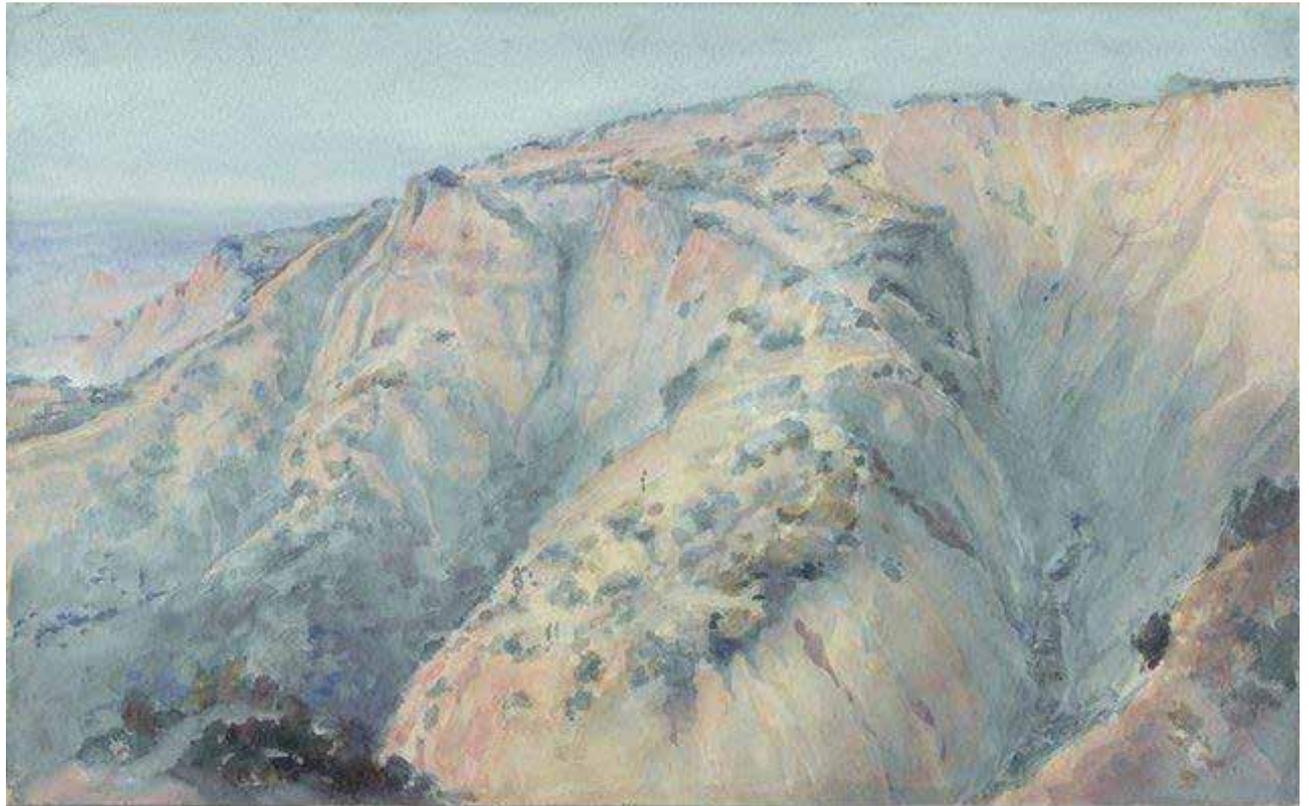
His most famous piece was the *Australia Suite* which followed the life of a young Australian soldier through to his death at Gallipoli. It ends with a haunting chorale beginning with the words:

*O grey shores in the moonlight, how
solitary now*¹

Composed shortly after the end of WWI, the wistful outer sections of *Tone Sketch* evoke memories of the past, while the middle section features the bird calls Tate so loved.

THOMAS JONES

¹ This was recently recorded by the choir of Newman College, Melbourne, conducted by Gary Ekkel and released as part of the CD, "Gallipoli – a tribute".



AUSTRALIAN WAR MEMORIAL

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Tone Sketch was recorded at Studio C at fine music 102.5 in Sydney. The sound engineer was Greg Ghavalas.

Performed by Thomas Jones and Rachel Valler
OAM

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