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andrew schultz | gordon kalton williams
Journey to Horseshoe Bend

John Stanton

Rodney Macann

Aaron Pedersen

David Bruce

a cantata based on the novel by TGH Strehlow

The Ntaria Ladies Choir

Sydney Philharmonia Motet Choir

Sydney Symphony

David Porcelijn



Journey to Horseshoe Bend

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like the words of an
Aboriginal language,
is polysemous —
many-meaning.

ANDREW SCHULTZ b. 1960 / GORDON KALTON WILLIAMS b. 1956

Journey to Horseshoe Bend —
cantata for actors, singers, choruses and orchestra
(based on the novel by T.G.H. Strehlow)

Hermannsburg

1	Scene 1	10'51
2	Scene 2	6'27
3	Scene 3	5'02

Idracowra

4	Scene 4	8'52
5	Scene 5	4'22

Horseshoe Bend

6	Scene 6	7'44
7	Scene 7	2'23
8	Scene 8	9'24

Total Playing Time 55'10

David Porcelijn *conductor*
Sydney Symphony
John Stanton *speaking part*
Aaron Pedersen *speaking part*
Rodney Macann *bass-baritone*
David Bruce *boy soprano*
(Sydney Children's Choir, Artistic Director: Lyn Williams)
Ntaria Ladies Choir
(Chorusmaster: David Roennfeldt)
Sydney Philharmonia Motet Choir
(Musical Director: Brett Weymark)

T.G.H. Strehlow's autobiographical novel *Journey to Horseshoe Bend* tells of the mortally-ill Carl Strehlow's desperate 12-day journey down the dry bed of the Finke River, Central Australia, to reach the Adelaide-bound train at Oodnadatta in 1922. It tells of Strehlow's death at the hotel at Horseshoe Bend; of Theo (T.G.H. Strehlow), Carl's newly confirmed 14-year-old son travelling behind his parents through pastoral properties and totemic landscapes with their Aboriginal friends; and of Theo's awakening to the storied landscape as his father struggles with the Christian faith which has sustained him for 28 years as superintendent at Hermannsburg Mission.

Early in the novel, Pastor Strehlow is brought from his house for the last time. As he is lifted into the buggy that will take him down the Finke, the mission people burst into song: the great Lutheran hymn 'Wachet auf' (Sleepers, wake!) or 'Kaarrerrai worlamparinyai', as it is known in Strehlow's translation. This chorale was harmonised by J.S. Bach, and used by him in Cantata No. 140. This was the scene I used to hook Symphony Australia and the Sydney Symphony into this project in 1999. What more appropriate vignette could there be linking European repertoire with Australia? Here in the heart of Australia, Aranda people (to use Strehlow's orthography) were singing Bach.

Towards the end of his career, T.G.H., by then Professor, Strehlow described himself as an

urumbalak' ingkata (headman of ceremonial festivals). He had written his massive study of Central Australian chant *Songs of Central Australia*, at the same time translating the New Testament into Aranda in collaboration with Nathanael Rauwiraka, Moses Tjalkabota, Conrad Raberaba and others. *Journey to Horseshoe Bend*, the novel, dating from 1969, has been seen as an attempt by T.G.H. Strehlow to centre himself in Aranda culture and provide authority for his life's work, as a newly politicised generation of indigenous Australians rose to prominence in their own affairs. This journey, though, begins and ends in 1922. It is a story of the promise of two cultures intermixing – Strehlow interweaves Bible stories and pastoral history with the traditional Aboriginal mythology behind the country through which he and Njitiaka travelled. The promise is not entirely unfulfilled. Aranda people at Hermannsburg practise a unique blend of European and Aranda culture; they call it Two Ways.

Our work therefore tells this story as a cantata, that form of unstaged mini-opera that the Lutheran Bach wrote to illustrate the scriptural theme of Sunday church services mostly in the 1720s during his time at St Thomas' Church Leipzig. Andrew Schultz threads 'Wachet auf' through the score, using it as source for an almost-symphonic development of music. 'Wachet auf' contains melodic figures and cadential formulas familiar from other Western

European classical repertoire, allowing the music to portray a once-forbidding landscape as 'home'. And *Journey to Horseshoe Bend* ends, as cantatas did, with a hymn expressing understanding of the day's message. ('This land is from Altjira' marries English and Aranda, and is one of two original chorale melodies in the piece.)

We were tempted to make this piece a full-blown opera. There is an element of theatre in Andrew's orchestral layout. Winds and brass form parallel ridges on either side of a lower plain of strings, marimba and organ, rather like the cliff walls of the Finke Gorge abutting its watercourse. Percussion at four points denotes, amongst other things, distant sites in the ranges. There is clearly a nod to Baroque influence in the antiphonal layout of facing ridges, but more so in the presence of a sort of *concertino* group amongst the strings in the middle. The ridge-based music often rises up as if in prayer, and the layout of the orchestra is somewhat like a chancel. The solo trumpet almost becomes Carl's *doppelgänger*. Like the words of an Aboriginal language, the musical symbolism is polysemous – many-meaning.

I have turned the straightforward prose of Strehlow's novel into scenes and dialogue. Characters step off the page. Carl Strehlow is a bass-baritone, a Wotan or a Boris. The audience does not need to be told how he stood up to a Kukatja revenge party or kicked Mounted

Constable Wurmbrand off the mission property. You don't need to be told how Njitiaka upbraided Theo for using the 'wrong' word for moon. You see and hear him do it.

The libretto, novelly, makes use of the three languages of the Hermannsburg region – Bible passages in Luther's German, Strehlow's own words at nodal points. The Aranda acknowledges the dialectical differences of the region reflected in their different spellings – Western Arrarnta (at Hermannsburg) and Southern Arrernte (as spoken by Njitiaka). It is a matter of some pride that we seem to have got the unique mix of Hermannsburg beliefs right. Andrew's use of percussion reflects a response to the landscape as well as the emotional course of the piece: corrugated iron (hail and rain), small bells (donkeys), sizzle cymbals with brushes (wind-carried desert sounds, or crunching through gravel), and Peking opera gongs (the overland telegraph). There are no didjeridus. They're not traditional to Central Australia.

Journey to Horseshoe Bend, the novel, ends in a knot of symbolic events. Pastor Strehlow dies, but storm clouds open over the land of fire and the country is drenched in a downpour of rejuvenating rain. The thinning of the book bears fruit in the ability of the libretto to make clearer symbolic correspondences in the text. Academic John Morton once commented on the novel's paradoxical portrayal of life-through-

extinguishment. Our intention is, like Strehlow's, unequivocally life-affirming. At first glance it may seem strange that Andrew sets the joyous expression of Strehlow's translation of the *Song of Mborawatna* to a chorale fugue, but it is an expression of the thoroughness with which we see European-derived musical language telling a story of these figures in this landscape.

In T.G.H. Strehlow's (and our) hands, *Journey to Horseshoe Bend* is an artistic retelling. But aspects of it are a matter of reminiscence and family lore up north. Doug Abbott still chuckles over the way his great-grandfather Njitiaka told Theo off for using the Western Arrarnta word for moon in Southern Arrernte country (a scrupulousness about language still evident in Doug's corrections of Njitiaka's dialogue, most of which I had drafted in Eastern Arrernte). Leo Murphy shows you a 300ft sandhill on his property and commiserates with 'those poor people' who had to travel in the heat of October through that incredibly hard country, and the Morphetts take the occasional modern-day visitor to see Strehlow's grave out behind their house at Horseshoe Bend. Importantly, in the first performance, members of the Ntaria Ladies Choir took part in a story that involved many of their families. Some of them are descendants of the people who farewelled Pastor Strehlow on that October day in 1922. Members of the Strehlow family sat in our audience. We are grateful to Symphony Australia for enabling us to

retrace the 1922 route of the Strehlows in a helicopter in 2001 and to the Sydney Symphony for the extra logistical work involved in bringing down performers from the remote Northern Territory.

Australian practitioners of classical music are often dealing with a culture rooted far from our life and experiences here, but here is a work which speaks not only to this country but to its reachable history. In October 1922, Pastor Carl Strehlow had wanted to go back to the country of his birth, to Germany, but how much more appropriate, said his son, T.G.H., that his body should lie at Horseshoe Bend 'in open country unconfined by cemetery walls yet sheltered by the windbreak ridge of the ntjira sisters of Pot'Arugutja'. A culture came from Europe and was grounded in Central Australia.

Gordon Kalton Williams

Characters

T.G.H. (T.G.H. Strehlow): John Stanton

Carl (the Rev. Carl Strehlow): Rodney Macann

Njitiaka: Aaron Pedersen

Theo (the young T.G.H., son of Carl): David Bruce

The Ntaria Ladies Choir

Sydney Philharmonia Motet Choir, covering the characters of Frieda, Pastoralists, Mrs Elliott, Men at The Bend and Gus Elliott

HERMANNNSBURG

Scene 1: DAY. T.G.H., 60, speaks from his hospital bed.

T.G.H.

1 It was only after I had suffered my own life-threatening illness that I felt I could tell my father's story and of his last journey down the Finke.

Early morning sun. Light gradually floods the scene.

THEO, 14, enters from the north.

NTARIA LADIES CHOIR

(Whispered voices)

That Strehlow...he was pretty important fella...

We call him ingkata...that name for ceremonial boss.

T.G.H.

Tuesday, the tenth day of October, 1922.

Lalkintinerama was lit up by the subdued glow of the sun, and 25 miles to the north west rugged Rutjubma towered up in unearthly beauty.

NTARIA LADIES CHOIR

That Strehlow was here...long time ago...

when we was kids...

T.G.H.

It was 28 years since that October day when my father had arrived to rebuild the derelict Hermannsburg mission community. Now he was leaving.

NTARIA LADIES CHOIR

...tell us all about God, 'bout Jesus...

T.G.H.

He had to seek medical aid in Adelaide.

'We can't send you a car,' said Reverend Stolz. 'Place your trust in God.' *(Carl's chair is brought out.)* And both the buggy and the van would have to be got ready for the 380 mile journey south to Oodnadatta.

NTARIA LADIES CHOIR

That Strehlow...was important bloke...came here...long time ago...long time ago...we been sit down here...longa his church...

NTARIA LADIES CHOIR

(Wacht auf) [1st verse]

Kaarrrerri worlamparinyai! Jesula nurnanha ntangkama.

Kaarrrerri, Jesuka worlai!

Ingwa mpopa namanga, Ingkarta nurnaka pitjima:

Nthanha wonka inangkarlai?

Kapa rrakangkarra Lyarta inarrirrai! Halleluja!

Ekurarna arrangkarra Rlarrakurlarra Ihtijika!

Wake, awake, for night is flying,

The watchmen on the heights are crying:

Awake, Jerusalem, arise!

Midnight hears the welcome voices,

And at the thrilling cry rejoices:

O where are you, ye virgins wise?

The bridegroom comes, awake!

Our lamps with gladness take.

Hallelujah!

With bridal care

Ourselves prepare

To meet the bridegroom, who is near.

T.G.H.

Most of the people had begun to sob long before the end of the hymn had been reached. Christ's parable of judgement had come to seem like a prophecy of doom. My parents had prayed unceasingly for days: 'Vater unser...'

(CARL, 52, is carried in from the north and placed in his chair.)

CHORUS

'Vater unser, Geheiligt werde dein Name; Dein Reich komme; So geschehe dein Wille, Wie im Himmel So auch auf Erden, Unser tägliches Brot gib uns heute; und...'

T.G.H.

All our belongings were packed in a van – we were to return to a home in Germany I'd never known. My father, so ill, travelled with my mother in the buggy driven by Hesekeel and I was to travel in the van with Njitiaka.

NJITIKA steps forward.

NJITIKA

Theo, this your place.

T.G.H.

'You are not just a white boy, you are one of us.'

THEO

I am a white boy.

I am my father's son.

NJITIKA

You belong Aranda people.

THEO

I *play* with your sons.

NJITIKA

You one of us.

THEO

I am the pastor's son.

I play...

NJITIKA

You belong that totem Twins of Ntarea.

THEO

...near the waters of Ntarea.

NJITIKA

We take your daddy south.

THEO

Goodbye Mt Sonder, Hermannsburg, Range of Doom.

NJITIKA

Then you can come back to us.

THEO

And then come back – ?

NJITIKA

To us.

CARL moves forward and THEO joins him.

T.G.H.

Like the rockplates of Pmolangkinja my father had seemed immovable and indestructible. The buggy and van set off.

CARL

I stand strong.

Frieda I've been

A good and faithful

Servant of God.

I served my flock;

I denied myself.

I longed to see

The Rain Song of Kaporilja

The Wind Verses of Ankota;

But I stand strong.

I will not crumble.

I withstand.

I will not break down.

I endure.

Theo, I longed

To see these songs,

But stopped myself.

I serve my Father,

Almighty God...

NJITIKA

(pointing it out) Pmokoputa.

(pointing it out) Alitera.

(announcing) Irbmangkara.

T.G.H.

Irbmangkara! the curlews of Great Wind Creek had fled waiting here after one of their brothers had been stamped back into the ground by the angry magpie of Owen Springs. Like so many Edens, Irbmangkara had known its fair share of cruelty.

THEO

Fish snap at the dragonflies...

NJITIKA

You finish up eating now.

THEO

...who flit to the shelter...

NJITIKA

Long way comin' up.

THEO

...of the bulrushes swaying...

NJITIKA

Kwatye mwerre nhanhe. Good water here.

THEO

...at the water's edge.

NJITIKA

Fill up the billy can.

THEO

I, like the great crayfish man...

NJITIKA

Drink it later.

THEO

...Iltjanmalitnjaka –

Break through the gorge and see

Table mountains at last.

CHORUS WOMEN ('FRIEDA')

'Und...

NJITIKA, THEO and CARL move to the next point.

Scene 2

T.G.H.

2 Thursday, the twelfth of October, 1922,
A sting in the air.

'FRIEDA'

'Vater unser, gib uns heute tägliches Brot und
vergib uns...'

CARL

Frieda, like spear jabs,
Frieda, that daylight!

THEO

Trees, dotting the loamy flats,
Trees I've never seen before,
Rough bark, and skinny white limbs,
Green leaves...what are these?

NJITIAKA

(excited) Tunga! *(pointing)* Tunga!

CARL

Frieda, Henbury Station!
Can it have taken
Three days to get here?

'FRIEDA'

'...und vergib uns unsere Schuld...'

CHORUS MEN ('PASTORALISTS')

Listen, you're not taking those horses over sandhills
are you?
They're buggered –
They're ruin'd.
Listen.

You'n your missus

Had best leave them here.
We've plenty of fresh and fit donkeys for you.

CARL

Please –

'FRIEDA'

'Und vergib uns unsere Schuld...'

'PASTORALISTS'

Listen.

You'n your missus
Had best leave them here.
Use donkeys provided by us instead.

It's the law of the bush.
We help out our mates.
Your flash church cobbers should'a' sent you a car.

Don't refuse

Our show of help,
It's what we have to do.

It's the way of living out here in the bush
Those folks in town, they have no idea.

'FRIEDA'

'Gib uns heute tägliches Brot...'

NTARIA LADIES CHOIR *(under T.G.H.)*

""Ngunatoa ragangkaranga konaraba namanga..."

T.G.H.

My father looked into the eyes of these hard-bitten
cattlemen with their Aranda concubines. He had rarely
failed to attack sin vigorously from his pulpit...

CARL

John 8, three to seven.

CHORUS

'Intalelintjamea-galtjindan-indanirberala bula,
Fariseirberala tuta ekurauna arugutjana kngetjika
erina etna...'

T.G.H.

But truly these people were always the first to show
their love when so-called good Christians had
hardened their hearts.

CARL

'And then Jesus said:...

CHORUS

""Era kala pata arugulinjala erina iwutjika!""

'PASTORALISTS'

Listen. Take my advice,
Try to get through
Those sandhills by night.
You'll bake to a cinder during the day.

Go on ahead.

Leave the van behind.
The boy can follow later on.

On the far bank

You'll see that old gum
Standing right up with its crown in the sky.

On the far bank,

You'll see that old gum.
It's standing right up with its crown raised on high.

*CARL moves forward leaving THEO and
NJITIAKA behind.*

CHORUS

""Era kala pata arugulinjala erina iwutjika!""

T.G.H.

'He who is without sin amongst you, let him cast the
first stone.' My devout father averted his eyes from
heathen practices. Yet he translated many of the
Aranda myths and ceremonies.

NTARIA LADIES CHOIR

(Wachet auf) [2nd verse]
Zion-ala marra wuma...

CHORUS

Sion hears the watchman shout...

NTARIA LADIES CHOIR

Ntamtararintja lylilhamanga...

CHORUS

Her heart leaps up with joy...

NTARIA LADIES CHOIR

Zion parpa kamerrama...

CHORUS

She stands and waits with eager eyes...

'FRIEDA'

'Vater unser...im Himmel...'

NTARIA LADIES CHOIR

Tjina ekura ekarita

'FRIEDA'

'Und vergib uns... unsere Schuld'

NTARIA LADIES CHOIR

Alkirang'ilulhakarlama,
Alkaralkara inthorra...

CHORUS

She sees her friend from heaven descending.

Scene 3

T.G.H.

3 It was half past two next morning when I was awakened by the sudden blazing up of the restocked campfire. Njitiaka rolled up the swags and untethered the donkeys.

NJITIAKA

Keme-irreye tangkey ngkerne lhetylenele!
(Get up, get going you donkeys!)

T.G.H.

And we moved away from the cheery blaze of the campfire into the moonlit sandhill silence.

NJITIAKA

Unte imerneme urnpe lhanhe? Lhanhe yurte-ipne urnpe. Unte irtereretyeke kwatye kweke ware nemenhe nhanerle. (Can you smell that resinous scent? That's the smell of the spinifex. It reminds you how little water there normally is out here.)

THEO

Spinifex tufts –
Kicked up by donkeys –
Have such an odour,
A certain smell?

Strange, lonely, dry;
Moonlight, sandhills, silence.

NJITIAKA

Werlethenaye werinerle irrkepe ngketyeke ingkwarle mpareme. Ilpele thwerte-nirre ngkeleme. (Listen to the desert oaks sighing in the soft night breeze. Their long needle-like leaves are swaying.)

THEO

Desert oaks,
Sighing,
Their long needles swishing,
Sighing, crying, calling...

NJITIAKA

(pointing it out) Pmere ngkweke lanhe, Kwatye pmere. Karte ngkwekeneke pmere. (That's my country there, Ungwatja, my country, my father's country.)

THEO

Kwatye?

NJITIAKA

Ya, pmere ngkweke

THEO

Your home?

NJITIAKA

Leyeke pmere. (Emu country)

THEO

Taye parryeme
The moon is shining –

NJITIAKA

Terlpe!

THEO

What?

NJITIAKA

Terlpe parryeme!

THEO

Terlpe parryeme?
Showing our way

NJITIAKA

Unte arryte irrtno ilmeletyeye? Lanhe renye 'terlpe' itye 'taye'. (Why don't you give the thing its proper name? It's 'terlpe' not 'taye'.) (Dismissively)
Western Aranda!

THEO

Terlpe larnnga-larnnga...

NJITIAKA

Awa! (Yes)

THEO

Shadows, moonlight, sandhills
Terlpe imerneme nwerneke.

NJITIAKA

Perte nhake reme! Karalananga. Remember that one.
Karanananga. (See that hill there! Karalananga.)

T.G.H.

I remember.

NTARIA LADIES CHOIR

Pitjai, 'Lunhilunhai,... (Ah come, Thou blessed One)

CHORUS

Karanananga...

NTARIA LADIES CHOIR

Ingkarta Jesuai!... (God's own beloved Son...)

CHORUS

I will never forget...

NTARIA LADIES CHOIR

Hosianna!

CHORUS

Ntarea,

Land of my birth

I will never forget...

THEO

Dear Rutjubma, Lalkintinerama, sunlit Pot' Uruna.

Criss-crossing cattle pads,

Mazes in dust,

Puff up under foot

As the donkeys plod,

Snorting, sweating, swishing with their tails.

T.G.H.

Near Idracowra we passed a hill standing close to the bank of the Finke. This was Tjina, and it sheltered in its caves the sacred tjurunga of the local folk.

'FRIEDA'

'...und vergib uns unsere Schuld...'

NJITIAKA

Itirkiwara! Rest here tomorrow.

NJITIAKA and THEO join CARL at Idracowra

IDRACOWRA

Scene 4

CARL

4 (Reading his Bible) 'Es war ein Mann im Lande Uz...'

I can't lean back, pressure on my lungs.

I can't lie down, terrifying pain.

'Es war ein Mann...'

CHORUS

There was a man...

CARL

'...im Lande Uz...'

CHORUS
in the land of Uz...

CARL
'Der hiess Hiob...'

CHORUS
His name was Job, a righteous man.
And Satan said, 'God, let me test him,
And see how righteous he remains.'

CARL
I can't breathe in, catching air in gasps
I can't get cool, filling up with flames.

THEO
Cattle yard, cattle shed,
Harness, bridles, hobble-straps;
Meat house, meat bench, bagged meat, hung meat,
The juice of steaks in the open air!
Stockyards, fence posts,
Gallows racks, top rails,
Carcasses attracting flies.

CARL
'Da fuhr der Satan...

CHORUS
And Satan killed his servants
And killed his mob of sheep
And covered up his skin with boils
And sores from head to toe.

CARL
'...und schlug Hiob mit bösen Schwären von
der Fussohle an...'

THEO
Lighthouse, iron roof,
Rain-gauge filled with sand,
Bush beds of bullock-hide in a grubby hut...
Camp oven, packing cases,
Bulletin pages covering the walls.

CARL
I can't find peace, 'gerecht sein vor Gott'.

With all my might
I must learn to pray
'Thy will be done',
But I want to live.
I serve my God
But I yearn for life.

CHORUS
But Job was good,
And honoured God.
Why punish him?
He'd done no harm.

CARL
I need to pray
The hardest prayer:
'Thy will be done'.
It can't be done.
It can't be done.
Yet it *must* be done.
'Thy will be done'
Must Thy will be done?
I want to live.

CHORUS
But God cannot be known
Nor made to answer men –
No use in us demanding
The meaning of our pain.

THEO (& CHORUS)
My father says:
'Warum machst du mich zum Ziel deiner Anläufe,
dass ich mir selbst eine Last bin?'

T.G.H.
'Why have you set your mark against me, so that I am
a burden even to myself?'
At six o'clock there was a sudden commotion in the
camp. A cloud of dust could be discerned rapidly
approaching. Within minutes the shape of horses and
riders could be seen in the distant dust – Mrs Gus
Elliott of Horseshoe Bend station accompanied by one
of her stockmen and the messengers sent out the
day before from Idracowra station –

CHORUS WOMEN ('MRS ELLIOTT')
Car broke down
Come to The Bend –
Telegraph here,
Medical aid.

With the heat,
Set off now
Through the cool
Of the night,
Make The Bend
By daybreak

T.G.H.
My parents set off ahead of me.

CARL moves to the next point leaving THEO and
NJITIKA behind.

T.G.H.
My Aranda companions and I retired to rest soon
afterwards. We would have to leave Idracowra early
next morning if we wanted to do the 35 mile stretch
in one day. It was the first Sunday I had spent
without prayers.

Scene 5

T.G.H.
By seven o'clock next morning the van was already
moving through the luxuriant giant saltbush flat which
spread south towards the sandhill edges from the
right bank of the Finke. Somewhere near its centre
lay the sacred rain totemic site of Mborawatna.
Idracowra Station itself was now indicated only by
great clouds of red dust. For hot north-west winds
had begun to roar over the countryside – the rain
women were stirring in their sleep. It was one o'clock
in the afternoon.

CHORUS
'They are as stubble before the wind, and as chaff
that the storm carrieth away.'

NJITIKA
Kngeitnama! nhake raye perte kngerrtye! Perte nhake
irtne neme Kngeitnama. (*Kngeitnama! See there,
the big hill! That hill's name is Kngeitnama.*)

THEO
Kngeitnama? That mountain there?

NJITIAKA
Kngeitnama. Irterleraye? Kngeye tname.
(Kngeitnama. Do you understand? The father,
is standing.)

THEO
Kngeitnama, 'Father stands'

CHORUS
Very hot.

THEO
I long to think this means
We're getting closer.
I see the tall white rocks
Are sloping down at last
To sand and green banks.

Kngeitnama. 'Father stands'.

NJITIAKA
Ngampekale (Always.)

CHORUS
Hot, very hot.

THEO
The Horseshoe herd are grazing
On clumps of grass.
My father's tracks are here,
Deep gouges in the sand –

CARL
'Es war ein Mann...'

THEO
He lurched and plunged all night? Kngeitnama.
'Father stands.'

CHORUS
Hot, very hot...
Half asleep...

THEO
My father says...

CARL & THEO
(reprise) 'Warum machst du mich zum Ziel, etc...

NJITIAKA
Lyate mpweme nthwerre. (Very hot now.)
Kngeitnama –

T.G.H. (very quietly)
– is standing, ever standing.

'FRIEDA'
'Vater unser...

THEO
He's never sick.

'FRIEDA'
'in Ewigkeit...

CARL
'Warum machst du mich zum Ziel...

NJITIAKA
(pointing) Raye!

'FRIEDA'
'Vater geheiligt...

THEO
Black pebbles underfoot.
New hills blood red like fire.
My father stands –

NJITIAKA
Close up now – little bit long way.

THEO and NJITIAKA move forward to join CARL at
Horseshoe Bend.

T.G.H.
And so the last miles were covered, chain by chain,
yard by yard, step by step. And then, when I was
beginning to walk and to stumble like a sleepwalker,
the van turned in a more easterly direction.

HORSESHOE BEND

Scene 6

6 NTARIA LADIES CHOIR (very quietly)
Kaartai, nurna-nha wurlathanai
(Father, hear our prayer)

CHORUS
Horseshoe Bend is the eye of a flame
Horseshoe Bend is the eye of a fire

NJITIAKA
Urte Rubuntja ntwe-irrike nhakeke.

T.G.H.
The Rubuntja men vomited over there.

NJITIAKA
Perte urrpwerle raye...

T.G.H.
Yes, the black stones.

NJITIAKA
Itne metyepenhe...

T.G.H.
They're from fire?

CHORUS
Fire
Exploding spinifex
Shrieking over sandhills
Shooting from branches screaming
Writhing from mulga, like pillars of
Fire,
Crackling torches of flame
Horseshoe Bend is a fiery place
A land of burning cliffs

NJITIAKA
Nhanhe metyeke pmere.

T.G.H.
This is fire country.

NJITIAKA
Ngkape nhakele...

T.G.H.
That crow over there...

NJITIAKA
metye itekele,...

T.G.H.
He set all this country alight...

NJITIAKA
itekele ngtkerrnhe.

T.G.H.
in the beginning.

CHORUS
Horseshoe Bend is the eye of a flame
Horseshoe Bend is the eye of a fire.

T.G.H.

Strehlow was coming to dread that his rock-like faith was about to be put to the final, crushing test.

(Reading Bible) 'Und da das Haus gesetzt ward...'

(Putting Bible down) And was the house built of stone made ready before it was brought hither? Had God's hammer-blows succeeded in shaping him into a stone fit for that new Jerusalem?

It had been a night when the temperature had not fallen below 90 degrees; when the easing of the hot northwest gale had only *increased* the humid closeness of the overheated atmosphere; when even those sleeping in the open air had felt oppressed by a sky that shut in as with a blanket the heat reflected against it during the day. My father sent for Mrs Elliott.

CARL

I have not many hours to live.

God is silent.

I know I'm dying.

I think you know that too.

But my wife does not know...

CHORUS WOMEN ('MRS ELLIOTT')

You'll be right...

just rest now.

You'll be up

In no time.

CARL

Please comfort my wife when I am gone.

Please help her and my son to get to Oodnadatta.

They'll need supplies for the road.

'MRS ELLIOTT'

You'll be fine.

Just sleep now.

CARL

And here's my last request.

I can't do much to thank you for your many acts of kindness.

Please shout the boys a cask of whisky.

NTARIA LADIES CHOIR

Kaartai, nurna-nha wurlathanai.

'FRIEDA'

'Vater unser, etc...

CARL

'Und da das Haus gesetzt ward, waren die Steine zuvor ganz zugerichtet, dass man kein Hammer noch Beil noch irgend ein eisernes Werkzeug im Bauen hörte.'

(Wailing at Ntaria)

'FRIEDA'

'...Wie im Himmel...

CARL

Frieda, don't say that prayer. Frieda, God doesn't help.

Carl's chair, now empty, is carried back to Hermannsburg, upstage. Wailing dies down.

NJITIKA

Your daddy finish up now, poor bloke.

NTARIA LADIES CHOIR

Kaartai, nurna-nha wurlathanai.

Scene 7

7 T.G.H.

Long before sunrise the burial preparations had begun. Even now the floodwaters of the Alberga still blocked the track of the Marree doctor. Reverend Stolz said it was God's will. My father was buried in the hard ground, and the station people sang *Rock of Ages*. The men slaked their thirsts on whisky in accordance with my father's last wishes.

CHORUS MEN ('MEN AT THE BEND') *(as they drink)*

Cheers to old Strehlow,

A man of the cloth.

Not a bad bloke,

For a man of the cloth.

Cheers to old Strehlow,

A man of the Book.

Not a bad bloke,

For a man of the Book,

Not a bad bloke,

For a man of the clod.

Here's to old bloke.

Not a bad, cheers to him,

Cloth of the

Drain your glass, drink it up.

Here's to old Strehlow

A man of the folk.

Cheers to old Strehlow, etc...

He always done right by us poor bush folk.

'GUS ELLIOTT'

Drain your glass, drink it up,

Scull boys, a widow's in grief.

Scene 8

T.G.H.

8 It was Sunday, the 22nd day of October, 1922. The dull dawn of a listless morning broke over the stony landscape. I felt certain that my father had been meant to die. But why now, and at this desolate spot? Why at Horseshoe Bend?

THEO

I lie in the Finke

Lingering link

With Ntarea, Henbury, Idracowra.

NJITIKA

(Pointing north west in the direction of the Chorus)

Kwatye ngkarle – stormclouds!

T.G.H.

I wanted to be alone – somewhere by myself in the Finke bed, under its great red cliffs.

CHORUS

Let the stormclouds wander over the land!

THEO

My father's far

From the land of his birth,

Faraway Neuendettelsau

Why here? Why now?

Stopped in mid-path?

T.G.H.

The rain women of Mborawatna were awakening from their sleep.

THEO

My father lies

In Aranda land,
In the land to which...
He gave his life.

CHORUS
Io, io!

NJITIACA
(*Excitedly, pointing south now*) Raye. Kwatyē ngkarle
arpenhe petyeme.

T.G.H.
More clouds?

NJITIACA (*laughing*)
Itne ngkape renhe inetyeke... (*They get
that crow...*)

T.G.H.
Those rain women get that crow always...

NJITIACA
Ngampe kale (*always*). Finish 'im.

CHORUS
(*The Rain Song of Mborawatna*)
Let the stormclouds wander over the land!
Let the fury of the dust-storm wander over the land!

Let the stormclouds wander over the land!
Swelling rapidly, let them wander over the land!

Swelling rapidly, let them wander over the land!
Swelling rapidly, let their foreheads gleam white!

Swelling rapidly, let them wander over the land!
*Swelling rapidly, let rain pour from them like
a river in flood!*

NTARIA LADIES CHOIR & CHORUS
(*Wachet auf*) [3rd verse]
Gloria lyarta unkwanga. Relhirrperr', angel etna turta
Harp-ala lyilharirrama.
Pmar'ungkwang' intorta nama; Nurna throne-a
ungkwanganhanga
Irrkunnkala 'tnarrirrama.
Alkng'itjala 'raka,
Ilp'itjala wuka Lenh'arrkana.
Nurn' unkwanga lyilhamara 'Halleluja' ngampakala.

*Now let all the heavens adore Thee,
And men and angels sing before Thee,
With harp and cymbal's clearest tone.
Of one pearl each shining portal
Where, dwelling with the choir immortal,
We gather round Thy radiant throne.
Nor eye hath seen, nor ear
Hath yet attained to hear,
Such great glory.
Therefore will we Eternally
Sing hymns of joy and praise to Thee.*

T.G.H.
Hardly had I reached the shelter of the verandah
when a deafening roll of thunder shook the building,
and all its iron sheets resounded as though some
huge, invisible boulder had rolled down upon us. As
the rain pelted and the country came to life the more
I became reconciled to the events of the past few
days. My father had wanted to go back to Germany.
But how much more appropriate that his grave should
lie in Altjira under huge cliffs amongst the people he
loved and served.

Now came the darkness of a dying day...

THEO
My father's mound
Fades in the dark
Of a rain-wet night...
The smell of
Rain-soaked earth
Fills the air...

NJITIACA
Raye! That river's coming down, all that way.

CHORUS & NTARIA LADIES CHOIR
This land is from Altjira.
This land will always be
The land of Altjira,
This, the land of Eternity.

Pmara nhanha Altjirraka
Nhanha pmara kutatha.
Ingkarta anurmakanha
Intama pmarala.

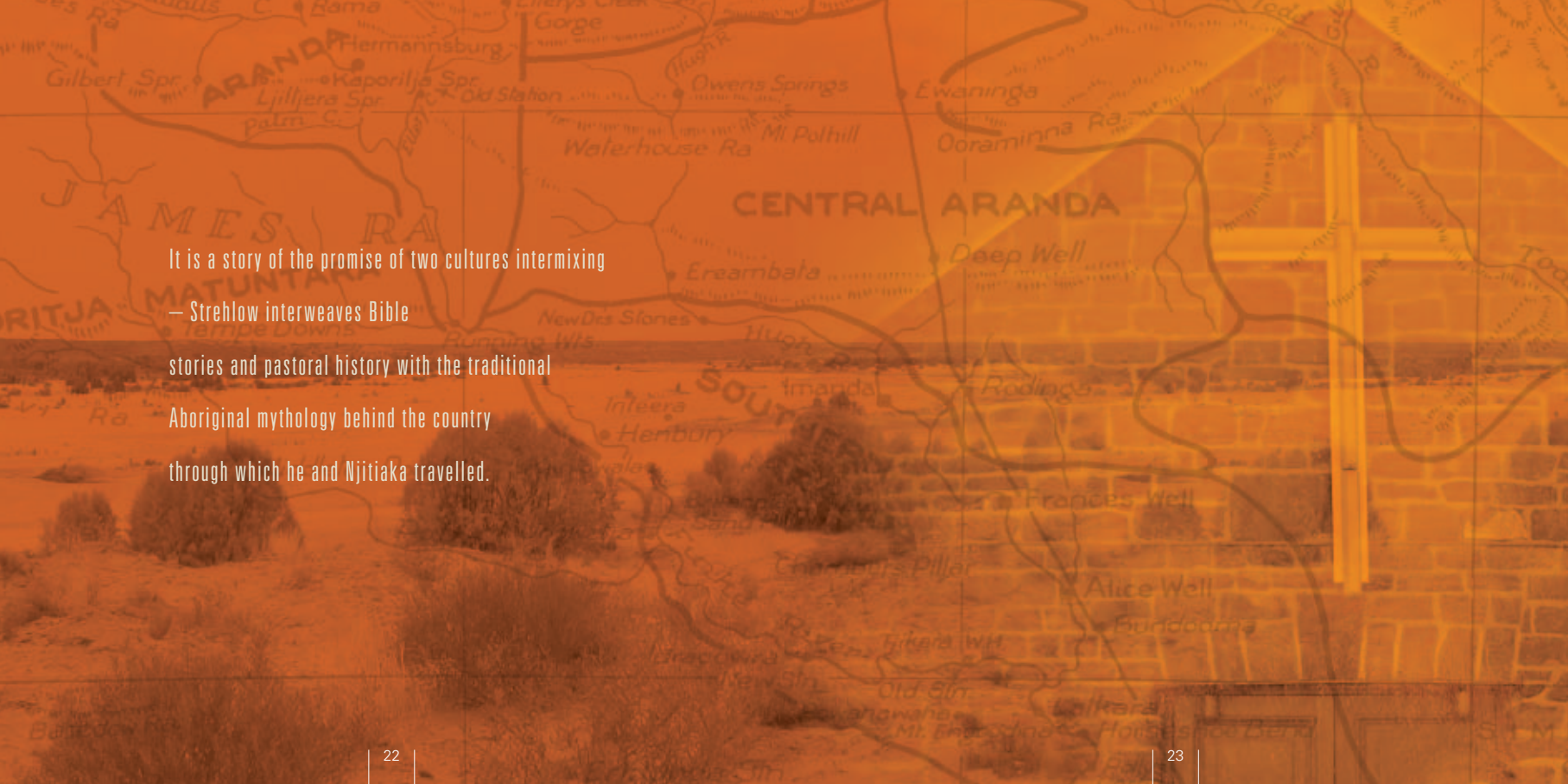
*This land is from Altjira
This dear land.
Our ingkata
Lies in this land.*

The land of Altjira
Is the land of eternity.
This land is from Altjira.
This land will always be.

Journey to Horseshoe Bend used by kind permission
of the Strehlow Research Centre, Alice Springs,
Northern Territory. *Kaarerrrai worlamparinyai!*
translated from Philipp Nicolai's 'Wachet auf' by Carl
and T.G.H. Strehlow, reproduced by kind permission
of Finké River Mission.

The score of *Journey to Horseshoe Bend* was
commissioned by Symphony Australia for the
Sydney Symphony with financial assistance from the
Australian Government through the Australia Council,
its arts funding and advisory body. The libretto was
commissioned by the Sydney Symphony. The work
was developed with the assistance of Symphony
Australia and in consultation with the Strehlow
Research Centre and Alice Springs Aranda people.





It is a story of the promise of two cultures intermixing
— Strehlow interweaves Bible
stories and pastoral history with the traditional
Aboriginal mythology behind the country
through which he and Njitiaka travelled.

Andrew Schultz
composer

Andrew Schultz was born in Adelaide and studied at the University of Queensland. He was awarded a Fulbright Scholarship to study composition with George Crumb and conducting with Richard Wernick at the University of Pennsylvania in 1983. A Commonwealth Scholarship and Fellowship Plan Award enabled him to study composition with David Lumsdaine at King's College, London.



His music covers chamber, orchestral, vocal and operatic works, and has been performed, recorded and broadcast internationally. *Black River* (1988) was awarded the Australian National Composer Opera Award and, in its film version, the Grand-Prix, Opera Screen in Paris. *Going into Shadows*, commissioned by London's Guildhall School of Music and Drama with assistance from the David Cohen Foundation, was premiered in London and Australia in 2001. Both operas are to texts by his sister, journalist and author Julianne Schultz.

Other works include *Ash-Fire* (2001) for the Teatro Lirico, Spoleto; *Southern Ocean* (1999) for the 50th Anniversary Intersarsity Choir and Tasmanian Symphony Orchestra to a text by

Margaret Scott; *In Tempore Stellae* (1998) for the Melbourne Chorale and Melbourne Symphony Orchestra; and, for the Sydney Symphony, *Diver's Lament* (1996) and *The Devil's Music* (1992). In 2000 Schultz was invited by Luciano Berio to rework Bach's *Contrapunctus IX* for a European project celebrating *The Art of Fugue*. In 2002 he returned from London where, since 1997, he had been Head of Composition and Music Studies at the Guildhall, to become Professor of Composition and Dean of the Faculty of Creative Arts, University of Wollongong. Schultz was Visiting Artist at Banff Centre for the Arts, Canada, in early 2004. A setting of the *Song of Songs* with new text by poet Barry Hill was premiered at the Sydney Opera House in May; for 18 voices and tape, it was commissioned by ABC Radio and The Song Company.

Gordon Kalton Williams
librettist

Gordon Kalton Williams has written narrations for Beethoven's *Egmont* music (presented by the Sydney Symphony and Hugo Weaving in 1993, and John Stanton and the Academy of Melbourne, 1997) and Falla's *Three-Cornered Hat* (Queensland Symphony Orchestra, 1996).



He was project coordinator for *Music is our Culture* (by Jardine Kiwat, Grayson Rotumah, Kerry McKenzie, Jensen Warusam and Chester Schultz), the first work for symphony orchestra by indigenous Australians, written in a workshop period lasting 18 months from late 1996 to 1998. He was also producer of the *Orchestra Dreaming* concert in which that work was premiered at the 1998 Adelaide Festival; that concert also involved collaboration between the Adelaide Symphony Orchestra and Galpu Wilderness and Elcho Island Dancers in Richard Mills' *Earth Poem/Sky Poem*. He has been the co-producer and co-presenter of ABC Classic FM specials on indigenous music in the concert hall (*Black meets White* and *Bridging the Gulf*) and in 1999 wrote and presented the radio feature *The US of Opera*, a survey of modern American so-called 'CNN' opera. He was an actor and writer with Darwin Theatre Group in 1987-88, producing the group-derived play *Dust-Off Vietnam*; Writer/Director-in-Residence for the NT Arts Council in Tennant Creek (1987); and in 1981 instigated the position of Composer in the Community in Alice Springs, where he was then living.

Williams graduated from the NIDA Playwrights Studio in 1988 and the Faculty of Music, University of Melbourne in 1978. He has written for *The Australian Financial Review*, *Australian Short Stories* and *24 Hours*. He is editor of publications for Symphony Australia.

David Porcelijn

David Porcelijn is one of the most outstanding Dutch musicians of his generation. He works regularly with the North German Radio Philharmonic Hanover, the BBC Orchestras of London, Wales and Scotland and the London Philharmonic Orchestra, amongst many others. He has held the positions of Chief Conductor and Artistic Director of the Adelaide and Tasmanian Symphony Orchestras and Music Director and Conductor of the Netherlands Dance Theatre. He also has a broad repertoire as a conductor of opera. In 1992 he was awarded the prize as Best Opera Conductor at the Munich Biennial for a production with Netherlands Opera.



He has made many recordings for ABC Classics in Australia for which he has won a number of awards. He is currently recording symphonies by Christian Sinding with the North German Radio Philharmonic Hanover for the German company cpo. This project has been so successful that cpo has asked him to record on a regular basis.

Sydney Symphony

The Sydney Symphony is the nation's largest and busiest orchestra with a season of some 100 concerts in the Sydney Opera House Concert Hall, regular performances at the City Recital Hall, Angel Place and frequent appearances in the regional centres of New South Wales. Established in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's greatest cities. Many of the world's finest artists have appeared with the Sydney Symphony including such legendary figures as George Szell, Sir Thomas Beecham, Otto Klemperer, Igor Stravinsky, Lorin Maazel and Charles Dutoit. As Chief Conductor and Artistic Director of the Sydney Symphony from 1993 to 2003, Edo de Waart took the Orchestra to a new level of excellence. In 2004 the baton was passed to Gianluigi Gelmetti. Integral to the Sydney Symphony's annual program of activity is a strong commitment to music education at all levels. Under the inspiring directorship of Richard Gill, the Education Program reaches all ages and all regions of New South Wales. With Gianluigi Gelmetti's reputation for profound musical insight and mastery of orchestra colour combined with his passionate and spontaneous performance style, the Sydney Symphony has embarked on an exciting new phase in its history.

Aaron Pedersen

Aaron Pedersen has appeared in the films *Unfinished Business* (1999), *Saturday Night* (1998), *Dead Heart* (1995) and *Teachers Aide*; his television credits include *Grass Roots*, *Wildside*, *Territorians* and *Heartlands*. He was a regular cast member on the police-drama series *Water Rats*. Aaron Pedersen has also appeared as a guest presenter on National Geographic Channel and in a video on Aboriginal Health for the NSW Department of Health. Last year he appeared in Playbox Theatre's production of *Conversations with the Dead*. He appeared as Dr Tony McKinnon in the drama series *MDA* on ABC TV. Aaron Pedersen is of Arrernte/Arabana descent.



John Stanton

Acclaimed actor John Stanton has worked extensively in television, film, theatre and radio. His theatre credits include King Lear for the Sydney Theatre Company and Prospero for Melbourne Theatre Company's production of *The Tempest*



(nominated for Helpmann Awards.) He has narrated *Under Milk Wood* for the MTC and the State Theatre Company of South Australia. He played Julius Caesar in Simon Phillips' acclaimed production for the MTC and Queensland Theatre Company. His performance in Orson Welles' *Moby Dick Rehearsed* at Sydney's Marion Street Theatre brought him the 1990 Sydney Theatre Critics' Circle Award and the 1990 Variety Club of Australia Award. Australian audiences first knew him for his regular roles in several television series such as *Bellbird*, *Homicide*, *The Box* and the title role in *Bellamy*. Guest appearances include *McLeod's Daughters*, *MDA* and *Stingers*. He won a Logie Award for his portrayal of Malcolm Fraser in *The Dismissal*. His film roles include *Phar Lap*, *Kitty and the Bagman*, *Tai Pan*, *Vacant Possession* and *Darkness Falls*. He was chosen as the Voice of the opening ceremony of the Sydney 2000 Olympics.

Rodney Macann

Between 1966 and 1990 New Zealand-born Rodney Macann enjoyed an international career in the leading opera houses and concert halls of Europe, UK and the USA. He has appeared in New York, Germany, France, Belgium, Israel, Greece, Russia, Italy, Japan and



with major companies in the UK including English National Opera and the Royal Opera House, Covent Garden.

In Australasia his engagements have included *Pulcinella*, *Berlioz's Romeo and Juliet*, *Fasolt/Das Rheingold*, *The Dream of Gerontius*, *Puccini's Messa di gloria*, *Beethoven's Ninth Symphony*, *Verdi's Requiem* (NZSO), *Jochanaan/Salome* and *Gurrelieder* (NZ and Melbourne International Festivals), *Gunther/Götterdämmerung* and *Jochanaan* (SOSA), *Talbot/Maria Stuarda* (Opera Australia), *Sharpless/Madama Butterfly* (National Opera of Wellington), *Verdi's Requiem*, *Amonasro/Aida*, *Scarpia/Tosca* (NBR New Zealand Opera), *Beethoven's Ninth Symphony* (The Queensland Orchestra), *Beethoven's Missa Solemnis*, *Rossini's Stabat Mater* (Melbourne Chorale), *Brahms' Requiem* and *Gurrelieder* (MSO) and *Elijah* (Royal Melbourne Philharmonic).

David Bruce *boy soprano* Sydney Children's Choir, Lyn Williams *artistic director*

David Bruce (12) has been a member of the Sydney Children's Choir for the past five years. He is also a member of Gondwana Voices – Australia's national children's choir. As a member of the Sydney Children's Choir, David has, on



many occasions, performed with the Sydney Symphony. These performances have included the annual Christmas with the Symphony performances and the Sydney Symphony Superdome Spectaculars. In 2002 the Sydney Children's Choir visited Europe with performances at the Lichfield and Warwick Arts Festivals (UK) as well as in France, Switzerland and Italy. David Bruce has performed with Gondwana Voices in concerts in the USA, Mexico and France and sang in the Closing Ceremony of the Rugby World Cup in 2004. *New Light New Hope*, a CD recording by Gondwana Voices, has been released by ABC Classics.

Ntaria Ladies Choir
David Roennfeldt chorumaster



Since early mission days there has been a choir at Ntaria (Hermannsburg). During the mid 1920s, the teacher's wife, Mrs Heinrich, impressed by the talent she heard, suggested that the Hermannsburg people start their own choir, with Frieda, Hedwig, Clara, Old Moses and Ted

Abbott. Barbara Henson's biography of Pastor Albrecht (*A Straight-out Man*) tells of T.G.H. Strehlow in Hermannsburg. Under Strehlow's direction this choir later recorded Bach chorales on 78s now held by Lutheran Archives in Adelaide. Albert Namatjira was a member of one of these choirs. Gradually the men dropped out, leaving the singing to the women. The choir has been guided over the years by Hilda Wurst, Joyce Graetz, Bob Arnold, Pastor Radke and is currently directed by teacher/linguist David Roennfeldt. A dozen women from Hermannsburg – occasionally augmented by women from Areyonga and from further west, Mt Liebig – sing soprano and alto and, if numbers permit, tenor. Many of the songs are in the choir's language of Western Arrarnta; they occasionally sing in other Central Australian languages, including Luritja, Pitjantjatjara and English. Many songs have been extracted from the Hymn Book edited and translated by Strehlow. Recordings include *Arrente Christmas Carols* and *Ekarlta Nai!* (Be Strong!), a collection of the 'best of' the Ntaria Ladies Choir.

Arfa Raberaba
 Catherine Motna
 Edna Inkamala
 Erna Inkamala
 Gwen Inkamala
 Judith Inkamala
 Esther Kennedy

Lily Roennfeldt
 Marion Swift
 Marlene Malthouse
 Rosabelle Ngalaia
 Susan Abbott
 Vivienne Meneri

Sydney Philharmonia Choirs
Brett Weymark
musical director

Formed in 1920, Sydney Philharmonia Choirs is Australia's largest choral organisation and occupies a unique position in the performing arts world. With four choirs – the 32-voice Motet Choir, the 100-voice Symphonic Choir, the youth-focussed 25-voice Vox and the 450-voice Sydney Massed Choir – Sydney Philharmonia is a group of unpaid performers who meet the highest professional performance standards. Sydney Philharmonia presents its own annual concert series in the Sydney Opera House and City Recital Hall at Angel Place, as well as acting as chorus for the Sydney Symphony. Sydney Philharmonia has worked with conductors such as Eugene Ormandy, Otto Klemperer, David Willcocks, Charles Mackerras, Edo de Waart, Charles Dutoit, Christopher Hogwood, Mark Elder, John Nelson, Richard Hickox and Bruno Weil. Sydney Philharmonia's own Musical Directors have included Mats Nilsson, Antony Walker, John Grundy and Peter Seymour. Sydney Philharmonia Choirs has contributed to Australia's musical culture with landmark performances of many works,



including the world premiere of John Tavener's *Lament for Jerusalem* in 2003.

Soprano Natalie D'Enyar, Vanessa Fallon Rohanna, Jayne Hanley, Claire Jordan, Sylvie Renaud, Sarah Sandstad, Maree Tyrrell, Alison Younan
Alto Kerith Fowles, Adele Gillies, Vesna Hatezic, Alison Keene, Beverley Price, Natalie Shea, Anne van Tilburg, Anna Zerner
Tenor Marcus Hodgson, Timothy Matthies, Dominic Ng, Kurt Olofsson, John Purnell, Richard Sanchez, Ian Seppelt, Daniel Walker
Bass Daryl Colquhoun, Ian Davies, Christopher Matthies, Sébastien Maury, Sam Piper, David Randall, Chip Rolley, Rohan Thatcher

Brett Weymark, Paul Stanhope *chorusmasters*
 Josephine Allan, Andrew Basile *rehearsal pianists*

Executive Producers Robert Patterson, Lyle Chan
Recording Producer Ralph Lane
Recording Engineer Allan Maclean
Recordings Manager Virginia Read
Editorial and Production Manager Hilary Shrubb
Cover and Booklet Design Imagecorp Pty Ltd
Photography cover: Finke River at Horseshoe Bend (Paul Carter); pages 2-3: Children at the Hermannsburg Mission – the young Theo Strehlow in a sailor-boy outfit, centre (Strehlow Research Centre); page 3: Carl Strehlow's grave at Horseshoe Bend (Alexandra Cameron); pages 22-23: Finke River (Alexandra Cameron), detail of the new church at Hermannsburg Mission (Alexandra Cameron); pages 22-23, 32, rear inlay, disc art: detail of a map from T.G.H. Strehlow's *Aranda Traditions* (Strehlow Research Centre); page 31: Chapel at Hermannsburg Mission (Alexandra Cameron);
CD tray: Painted Cliffs, Finke River at Horseshoe Bend (Paul Carter)

For the Sydney Symphony's production of *Journey to Horseshoe Bend*
Producer Alexandra Cameron
Director John Wregg
(with thanks to Mary Vallentine, Timothy Calnin)

For the Sydney Symphony
Managing Director Libby Christie
Artistic Manager Alexandra Cameron
Orchestra Manager Luke Shaw



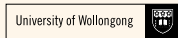
www.sso.com.au

For Sydney Philharmonia Choirs
General Manager Jo Jacobs
Musical Director Brett Weymark
Operations Manager Tony Breese
(with thanks to Hannah Penman)



www.sydneyphilharmonia.com.au

Recorded 30 May 2003 at the Sydney Opera House.



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