



VIVA

Musica Viva Australia

A  
WINTER'S  
JOURNEY

ALLAN CLAYTON & KATE GOLLA





**Wesfarmers Arts**

MUSICA VIVA &  
WESFARMERS  
ARTS / MAKING  
THE IMPOSSIBLE  
POSSIBLE

Paul Kildea, Artistic Director



*Musica Viva Australia acknowledges the Traditional Custodians of the many lands on which we meet, work and live. We pay our respects to their Elders past and present – people who have sung their songs, danced their dances and told their stories on these lands for thousands of generations, and who continue to do so.*

# A WINTER'S JOURNEY

**Allan Clayton MBE**

Tenor

**Kate Golla**

Piano

**Lindy Hume AM**

Director

**David Bergman**

Video Designer

**Matthew Marshall**

Lighting Designer

**Fred Williams OBE**

(1927–1982)

Images

## ADELAIDE

Adelaide Town Hall

Thursday 21 July, 7.30pm

- Pre-concert talk: 6:45pm, Prince Alfred Room

## BRISBANE

Concert Hall, QPAC

Thursday 14 July, 7pm

- Pre-concert talk: 6:15pm, Concert Hall Balcony Foyer
- Meet the Artists after concert

## CANBERRA

Llewellyn Hall,  
ANU School of Music

Wednesday 27 July, 7pm

- Pre-concert talk: 6:15pm, Larry Sitsky Room

## MELBOURNE

Elisabeth Murdoch Hall,  
Melbourne Recital Centre

Saturday 16 July, 7pm

- Pre-concert talk: 6:15pm, Salzer Suite
- Meet the Artists after concert

Tuesday 19 July, 7pm

- Pre-concert talk: 6:15pm, Salzer Suite

## PERTH

Perth Concert Hall

Tuesday 12 July, 7.30pm

- Pre-concert talk: 6:30pm, Corner Stage Riverside, Terrace Level
- Meet the Artists after concert

## SYDNEY

City Recital Hall

Saturday 23 July, 2pm

- Pre-concert talk, 1:15pm, Function Room
- Meet the Artists after concert

Monday 25 July, 7pm

*This concert is filmed for online broadcast on 7 December*

- Pre-concert talk, 6:15pm, Function Room
- CD Signing after concert

With special thanks to Peter Griffin AM & Terry Swann, and Susie Dickson as part of The Travellers – Giving Circle for their support of this tour, and to the Producers' Circle and Amadeus Society for their support of the 2022 Concert Season.

# FROM THE ARTISTIC DIRECTOR



'A stranger I came, a stranger I depart.' It reads like the opening of a gothic novel. Or an Agatha Christie mystery. Instead, it's the first line of Schubert and Müller's song cycle *Winterreise*, arguably the most famous opening line in the genre. What unfolds thereafter is a portrait of a wayfaring philosopher-artist, the winter landscape his map to nowhere in particular, each encounter dissected with either curious detachment or impassioned gloom. It is a W G Sebald travelogue – only in song!

*Winterreise* came to define German Romanticism (notwithstanding Schubert's Austrian nationality) as surely as did Caspar David Friedrich's heroic canvases. It linked Romantic introspection and psychological analysis with the German winter landscape, which is what makes the wanderer's journey so unsettling.

On this reading it may seem perverse to partner these poems with images of the Australian landscape, except that to my eye Fred Williams came to define the Australian landscape and spirit every bit as assuredly as Schubert and Müller did Germany's a century earlier. Of course, First Nations artists had been capturing and honouring the Australian landscape for millennia, though broader appreciation of this art largely postdates Williams' early death in 1982. Rather than looking for literal overlaps between poems and paintings (a charcoal burner aside, which appears in both Müller's poems and Williams' oeuvre), we have sought to underline the universal qualities in the work of these three great artists.

In the mid 2000s, six months or so after bringing him to the Perth Festival, I conducted Allan Clayton in the UK in his first professional opera, a touching production of Britten's *Albert Herring*. I had invited an old friend, Lindy Hume, to direct, and this gorgeous staging filled Snape Maltings, the concert hall Britten built in 1967. It was such a happy period, and the opportunity to bring Lindy and Allan together once more – alongside the wonderful Australian pianist Kate Golla – was not one I could easily surrender. I had been talking to videographer Dave Bergman about another project and asked if he'd put that to one side, to work instead on animating the stunning Williams images I had chosen with Lindy and the artist's widow, Lyn Williams.

Masterpieces demand our ongoing creative engagement, and generous supporters – in this instance Peter Griffin AM, Terry Swann and Susie Dickson – allow us to look at them with fresh eyes. *A Winter's Journey*, which will travel to the Barbican in London in December this year, is such a work.

**Paul Kildea**  
Artistic Director  
Musica Viva Australia



# PROGRAM

## Franz SCHUBERT (1797–1828)

*Winterreise* (A Winter's Journey), D. 911 (1827)

71 min

- I *Gute Nacht* (Good night)
- II *Die Wetterfahne* (The weather-vane)
- III *Gefror'ne Tränen* (Frozen tears)
- IV *Erstarrung* (Numbness)
- V *Der Lindenbaum* (The linden tree)
- VI *Wasserflut* (Flood)
- VII *Auf dem Flusse* (On the river)
- VIII *Rückblick* (A backwards glance)
- IX *Irrlicht* (Will-o'-the-wisp)
- X *Rast* (Rest)
- XI *Frühlingstraum* (Dream of Spring)
- XII *Einsamkeit* (Loneliness)
- XIII *Die Post* (The mail-coach)
- XIV *Der greise Kopf* (The hoary head)
- XV *Der Krähe* (The crow)
- XVI *Letzte Hoffnung* (Last hope)
- XVII *Im Dorfe* (In the village)
- XVIII *Der stürmische Morgen* (The stormy morning)
- XIX *Täuschung* (Delusion)
- XX *Der Wegweiser* (The signpost)
- XXI *Das Wirtshaus* (The inn)
- XXII *Mut!* (Courage!)
- XXIII *Die Nebensonnen* (Phantom suns)
- XXIV *Der Leiermann* (The organ-grinder)

This program is performed without interval.

Surtitles are excerpted from Richard Stokes' translation of *Winterreise*, published in *The Book of Lieder* (Faber, 2005).

## ADDITIONAL ACTIVITY

As part of this tour, Kate Golla will present a masterclass in Melbourne at Monash University on Monday 18 July. For further details, please visit [musicaviva.com.au/masterclasses](http://musicaviva.com.au/masterclasses)

Musica Viva Australia's Masterclass program is supported by:  
Nicholas Callinan AO & Elizabeth Callinan, Caroline & Robert Clemente, Ian & Caroline Frazer,  
The Patricia H Reid Endowment Fund, Andrew Sisson AO & Tracey Sisson, Mick & Margaret Toller, Anonymous (1).

## MEET THE ARTISTS



### Allan Clayton

The flexibility and consistency of Allan Clayton's vocal range, combined with a magnetic stage presence, have led to international acclaim in music from Baroque to contemporary. This breadth is demonstrated in recent title roles, which range from Albert Herring and Hamlet to Faust and *Candide*.

He has worked in leading opera houses around the world, singing David in *The Mastersingers of Nuremberg* at the Royal Opera House and Bavarian State Opera, Ferdinand in *Miranda* at Paris's Opéra Comique, and appearing in several Barrie Kosky productions for the Komische Oper Berlin, such as Tamino in *The Magic Flute*, Castor in *Castor et Pollux*, Jupiter in *Semele* and the title role in *Candide*.

Allan has appeared at the BBC Proms ten times since his first visit in 2008. Contributions have included Vaughan Williams' *Pastoral Symphony*, Britten's *War Requiem*, Berlioz's *L'Enfance du Christ* and the title roles in Handel's *Jephtha* and Stravinsky's *Oedipus Rex*. His world premiere performance of Gerald Barry's *Canada* from 2017 was shown as part of the revised 2020 BBC Proms, for which he also sang Britten's *Nocturnes* in a live broadcast. In recent concerts at Barbican Hall, he has sung in *The Dream of Gerontius* and Britten's *Spring Symphony* with the London Symphony Orchestra under Sir Mark Elder and Sir Simon Rattle respectively, and in

Mendelssohn's *Elijah* with the BBC Symphony Orchestra and Sakari Oramo.

He has performed at Wigmore Hall many times across his career, most recently curating a Britten series that was curtailed by the Coronavirus situation. In June 2020 he was chosen to be part of the venue's Special Broadcasts, a response to the crisis. He has given Lieder recitals around the world, with repertoire including Schubert's *Winterreise* and *Die schöne Müllerin*, Vaughan Williams' *On Wenlock Edge*, and songs by Strauss, Wolf, Duparc and Tippett. Several composers have written song cycles specifically with his voice in mind, including Mark-Anthony Turnage with *Refugee* and Josephine Stephenson with *Une saison en enfer*. An advocate for contemporary music, he has appeared in world premieres of George Benjamin's *Written on Skin*, Jonathan Dove's *The Adventures of Pinocchio* and Gerald Barry's *Alice's Adventures Underground*.

Recent performances include Beethoven's *An die ferne Geliebte* with Oslo Philharmonic Orchestra under Andrew Manze, H K Gruber's *Frankenstein!!* at the Royal Opera House, Covent Garden, and Britten's *Serenade* with the Scottish Chamber Orchestra and Pekka Kuusisto. In 2020 he took part in Glyndebourne's Garden Opera series with *In the Market for Love*, an updated version of Offenbach's *Mesdames de la Halle*. During 2021, Allan made his role debut as *Peter Grimes* in a new production by Deborah Warner at Teatro Real in Madrid; performed the role of Jim Mahoney in Barrie Kosky's new staging of Weill's *The Rise and Fall of the City of Mahagonny* for Komische Oper Berlin; curated a major residency at Snape Maltings, centred around the works of Benjamin Britten; and performed *Oedipus Rex* at the Spoleto Festival. In May 2022, Allan made his debut at the Metropolitan Opera in New York in the title role in the US premiere of Brett Dean's *Hamlet* and will return later in the year for *Peter Grimes*.

### Kate Golla

Kate Golla studied piano accompaniment at the Sydney Conservatorium of Music with Elizabeth Powell and David Miller. She subsequently worked as a freelance pianist, répétiteur and chamber musician. In 2006



© Benjamin Ealovega

she was appointed Assistant Chorus Master at Opera Australia, a position she held for three years, after which she joined the music staff. During this time, she also worked with the Sydney Symphony Orchestra and was a frequent recording artist for the ABC, accompanying singers and instrumentalists for recitals and broadcasts. In 2014, after having worked at Opera Australia for eight years, Kate relocated to London, where she worked as a répétiteur at English National Opera for several seasons.

Kate has performed at the Proms with Anoushka Shankar and the Britten Sinfonia, and at the Aldeburgh and Edinburgh Festivals. She works regularly with Glyndebourne Festival Opera, the Royal Opera House, English National Opera and Garsington Opera, and in 2018 she played piano and celeste with the Sydney Symphony Orchestra on their European tour. Kate has also worked at Hamburg State Opera, Opéra de Rouen Normandie, Norwegian National Opera, and with the Paris Chamber Orchestra. She is currently on the opera coaching staff at the Guildhall School of Music and Drama.

## Lindy Hume

Artistic Director of Tasmania's Ten Days on the Island Festival, Lindy Hume is also the former Artistic Director of Opera Queensland, Sydney Festival, Perth International Arts Festival, West Australian Opera, Victoria State Opera and OzOpera, and Creative Director of the Four Winds Festival in Bermagui.

Most recently Lindy has directed *The Marriage of Figaro* for New Zealand Opera, *Madama Butterfly* for Welsh National Opera and *The Barber of Seville* for State Opera South Australia, and her production of *Rigoletto* has been presented by Opera Philadelphia.

Internationally, Lindy has directed *Rigoletto*, *The Barber of Seville* and *Le Comte Ory* for Seattle Opera, *Carmen*, *La Cenerentola* and *Don Pasquale* for Leipzig Opera, *La bohème* for Deutsche Staatsoper Berlin, *Radamisto* for the Handel Festival in Halle, *A Streetcar Named Desire* and *Norma* for Theater St Gallen in Switzerland, *Albert Herring* and *Phaedra* for the Aldeburgh Festival and *The Barber of Seville*, *Rigoletto* and *Die Fledermaus* for Houston Grand Opera. Her production of *La Cenerentola* has also been presented by New Zealand Opera, San Diego Opera and the Royal Swedish Opera, Stockholm.

As a festival director, Lindy combines high-level international programming with new Australian works, socially engaged practice, contemporary First Nations cultural practice and community participation. She was awarded the degree of Honorary Doctor of Letters from the University of Western Australia (2017), became a Member of the Order of Australia in 2021, and holds a PhD from Queensland University of Technology. She has served on the boards of numerous organisations including South East Arts (chair), Regional Arts NSW (chair), the Australia Council's Major Performing Arts Board, Festival of Voices in Tasmania, and NORPA.



© Lindy Hume





## David Bergman

David Bergman is an award-winning composer, video and sound designer for theatre, dance, opera, installation and film.

His recent theatre credits include the role of video designer for the ground-breaking production of *The Picture of Dorian Gray* for Sydney Theatre Company, for which he won a Sydney Theatre Award for Best Stage Design of a Mainstage Production (with Marg Horwell); and Sydney Chamber Opera's *Breaking Glass*. Other work for STC includes sound design for *Playing Beatie Bow*, video and sound design for *A Cheery Soul* and *The Wharf Revue* (2009–2018), and video design for *Julius Caesar*, *Muriel's Wedding - The Musical*, *The Hanging*, *The Effect* and *The Long Way Home*. For Griffin Theatre Company, David was sound designer for *Green Park*, for which he won a Sydney Theatre Award for Best Sound Design of a Mainstage Production; composer and sound designer for *Superheroes*; and composer, sound and video designer for *First Love Is the Revolution*, for which he was nominated for a Sydney Theatre Award. For Belvoir St Theatre, he was sound designer for *At What Cost?* and co-sound designer for *Packer and Sons*. David designed video and sound for Soft Tread's *The Gospel According to Paul* national tour, including for State Theatre Company of South Australia. For Bangarra Dance Company, David was video designer for *Spirit* and *Knowledge Ground*. For Monkey Baa Theatre, David was video designer for *Possum Magic* and *The Peasant Prince* and sound designer for *Josephine Wants to Dance*.

Other credits include *Museum of Modern Love* (composer, sound and video designer) and *Made to Measure* (composer and sound designer), both for the Seymour Centre; *Maggie Stone* (composer and sound designer) for Darlinghurst Theatre Co; *Salem* and *Another Country* (composer and sound designer), both for NIDA; and for Hayes Theatre Co, sound and video design for *Merrily We Roll Along*, and sound design for *Dubbo Championship Wrestling*, *The Rise and Disguise of Elizabeth R.*, *Catch Me if You Can* and *Spring Awakening* (ATYP).

David is a National Institute of Dramatic Art graduate and now teaches at NIDA.

## Matthew Marshall

Born and raised in Perth, Matthew Marshall is a graduate of the Western Australian Academy of Performing Arts (WAAPA), where he completed the Production and Design course in 2000.

With 20 years of experience, Matthew has worked for most of the major performing arts companies and festivals in Australia. His work has been seen on the international stage at the Kampnagel and Ludwigshafen Festivals and at Leipzig Opera in Germany, the Roundhouse Theatre and Southbank Centre in London, The Famous Spiegeltent and Magic Mirrors at the Edinburgh Fringe Festival, and in dance pieces *Le Dernier Appel* and *Gudirr Gudirr* (Marrugeku) at French national theatres Le Manège and L'Espal, Belgium's Concertgebouw, Teatro Central Seville in Spain and the Jean-Marie Tjibaou Cultural Centre in Nouméa, New Caledonia.



Matthew has twice been nominated for the Helpmann Award for Best Lighting Design (2012, 2017) and has received multiple nominations for Best Lighting Design from the Australian Production Design Guild.

Recent designs include *Mary Stuart* (Perth Festival/Performing Lines), *Platinum – Ballet at the Quarry* (West Australian Ballet), *The Marriage of Figaro* (New Zealand Opera), *James Galea's Best Trick Ever* (Sydney Opera House), *City of Lights* (Perth Festival), Tim Minchin's *The Absence of You* music video, *Two Crews* (Sydney and Adelaide Festivals), *Cinderella* (Seattle Opera), *Turn of the Screw* (New Zealand Opera), *Tchaikovsky* (Tulsa Ballet), *La bohème* (Opera Australia), the Australian national tour of *American Idiot* (Shake & Stir/QPAC), *Athalia* (Pinchgut Opera), *Askungen* (Royal Swedish Opera), *The Barber of Seville* (Seattle Opera), *Carmen* (Leipzig Opera), *Club Swizzle* (Roundhouse London) and *La Cenerentola* (Leipzig Opera and San Diego Opera). Matthew's dazzling design for *Velvet* (Organised Pandemonium) now sails the high seas on Norwegian Cruise Line's *Jewel* and *Breakaway* ships and had a second incarnation, *Velvet Rewired*, in the Magic Mirrors Spiegeltent at Adelaide Fringe 2020.

Design highlights include *Home*, the opening event of Perth International Arts Festival 2016; *This Is Our Youth*, starring Michael Cera, Kieran Culkin and Emily Barclay (Sydney Opera House Presents), John Adams and Peter Sellars' opera *A Flowering Tree* (Perth International Arts Festival), *Band of Magicians* (Tropicana Casino Las Vegas), and *Billy Elliot*, opening the new ASB Waterfront Theatre (Auckland Theatre Company).

Matthew is also a mentor to Lighting Design students at both of Australia's premier arts training institutions (NIDA and WAAPA), and has recently worked with students at the Sharjah Performing Arts Academy in the United Arab Emirates. Matthew has also been a judge for the Australian Production and Design Guild Awards (2017–2021).

## Fred Williams

Fred Williams (1927–1982) is a towering figure in Australian art. Leaving school at 14, Williams studied drawing and painting at the Gallery School and George Bell Studio, before leaving for London in December 1951. In London, while working full time as a picture framer, he undertook further classes, and was captivated by the vast collections in the great museums. Upon his return to Melbourne in December 1956, Williams moved away from the figure painting and drawing he had done so successfully and embarked on a wholly unique way of representing the Australian landscape. He saw the country differently – saw the land underneath seasonal patinas and thought distinctively about perspective in nature – and he painted it differently: varnishes and glazes, sweeps of ochre and blobs of paint, colours that change depending upon light or the angle of view. And suddenly parts of Australia that had largely escaped the eye of all but Indigenous artists – the You Yangs, Sherbrooke Forest, Upwey – came to artistic life. After Williams, Australians never saw their country the same again.



Robert Walker  
*Fred Williams painting outdoors, 1968*

National Art Archive, Art Gallery of New South Wales  
© Estate of Robert Walker

# DIRECTOR'S NOTE

*Winterreise* is a portrait in landscape. In this version, the luminous and familiar Australian landscapes of Fred Williams offer the wanderer no more comfort than the snowy European panoramas evoked by Schubert and Müller. By surrounding this Romantic-era winter journey with Williams' 20th-century images, we make no attempt to transplant the action from northern to southern hemisphere; rather, we aim to celebrate the timelessness and universality of Schubert's great work.

The description 'song cycle' suits Schubert's *Winterreise*. The wanderer's obsessive journeying through these 24 songs leads him not to an end but rather an inescapable return to the beginning. In the final, exhausted stanza he invites the shabby organ-grinder – perhaps his alter-ego? – to wander alongside, accompanying his song. This sense of an unending journey underpins the monodrama, offering a portal to its staged performance and an insight into the wanderer's relationship with the audience.

The narrative of *Winterreise* is in the mind of the wanderer. The randomness of the song sequence makes his storytelling erratic, confessional, compulsive. He needs us to try and understand his outsider mind. He seeks our empathy for his inner struggles, yet is unapologetic about his strange choices, his pain, his outbursts, his odd behaviour, all set against an indifferent landscape. This is indeed a troubled man, burning with bitterness and shame at society's rejection, at being pitied by his former lover's family. As he walks, he talks to the wind, the ice, the trees, the frozen river, his tears and – constantly – to his own heart. The imagery he conjures up is disturbing: the town's 'crows' throwing snowballs and hailstones at him; his own disembodied heart under the river ice. He is fascinated by a 'wonderful' crow wheeling overhead and is darkly amused at the prospect of being eaten as carrion. There is an anarchic wildness in his solitude yet, in contrast, tenderness in his song to the linden tree, and rapture in the prayer-like 'Die Nebensonnen'.

To turn this internal chaos into a dramatic arc there is no finer singer/actor on the planet than Allan Clayton. Perhaps there is something of Hamlet – another of Clayton's outsiders – in the wanderer's existential angst, and a bit of Voss in the solitary figure surrounded by the immensity of Williams' landscapes. No matter what the setting, the enigma of *Winterreise* flows from the fact that, from its first performance in 1828 to today's in the digital age, the character of the wanderer remains unknowable, his journey emotionally epic, Schubert's music exquisite.

**Lindy Hume**  
Director

*You Yangs landscape, 1967*  
© Estate of Fred Williams





# ABOUT THE MUSIC

The songs (*Lieder*, in German) of Franz Schubert lie at the foundation of the art-song genre itself; and at the pinnacle of Schubert's *Lieder* output stands *Winterreise*, a song cycle remarkable for its vivid musical portraits of the human heart smarting from the pains of love lost, and stoically resigned to the approach of death.

Conceived as a journey into the cold of winter, it sets to music a selection of poems by Wilhelm Müller published in 1823 and 1824 under the title *Seventy-Seven Poems from the Posthumous Papers of a Travelling Horn-Player*. Unlike the composer's previous song cycle *Die schöne Müllerin* (set to texts by the same poet), *Winterreise* presents more a series of vignettes than a plot, as all of the important action has taken place before the narration begins. The narrator-singer is heard in conversation with his own heart, by turns reflective, questioning, ironic, and finally resigned. In this speculative frame of mind, he drifts fluidly between the world of his dreams and the bitter reality he faces.

At issue is a love affair gone wrong. The wanderer's beloved has broken off their relationship to marry a richer man, leaving him despairing and alone with his thoughts, which travel through dark territory as he traverses village and country settings after leaving her house.

The work was composed in two separate parts in 1827, the year before Schubert's death, making the terminal illness from which he was suffering one obvious point of reference. But the poems from Wilhelm Müller's collection provide apt imagery for such a presentation of moods, with their recurring themes of loneliness and isolation, watchwords of the emerging Romantic movement in art.

The cast of characters with whom the narrator interacts are elements of the natural landscape (sun, wind, trees and leaves, flowers, rivers and snow, crows and ravens), elements that form symbolic company for his journey. Schubert's achievement in setting these poems is to give musical life to

these images, not only in the contours of the singer's melody, but especially in the pictorial vividness of the piano score. The piano serves as more than mere accompaniment: it often acts out the role of the external surroundings through which the singer travels.

And yet a paradox pervades this piano score. It is both richly allusive and unusually austere. Benjamin Britten, in discussing Schubert's artistry, outlined the performers' challenge in these terms:

'One of the most alarming things I always find, when performing this work, is that there is actually so little on the page. He gets the most extraordinary moods and atmospheres with so few notes. And there aren't any gloriously wishy-washy arpeggios to help you. You've got to create the mood by these few chords. He leaves it all very much up to the performers.'

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VANCOUVER RECITAL SOCIETY



Franz Schubert



Fred Williams images used in *A Winter's Journey*:

*Mount Kosciusko*, 1975

*Mount Kosciusko*, 1976

*You Yangs landscape*, 1967

*Sherbrooke Forest I*, 1961

*Sherbrooke Forest*, 1961

*Werribee Gorge landscape*, 1977

*Lysterfield Hills III*, 1969

*Forest of gum trees*, 1968–70

*You Yangs II*, 1963

*The charcoal burner*, 1959

*Rainforest, Bedarra Island III*, 1973

*Rainforest, Bedarra Island II*, 1973

*Lysterfield pink and silver*, 1966

*Australian landscape I*, 1969

*Balwyn landscape*, 1946

*Sherbrooke Forest*, 1959

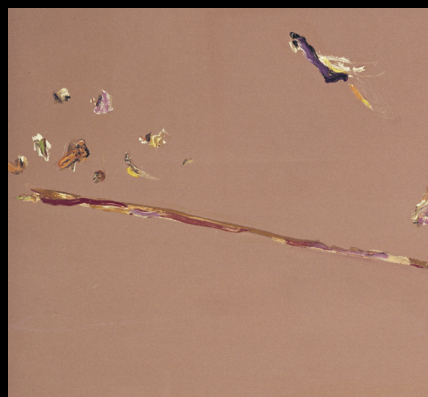
*Landscape with building*, 1957–8

*Fire approaching*, 1968–9

*One legged man*, 1954–5

All images

© Estate of Fred Williams



↑ Cottlesbridge, 1969–71

↓ *Water pond in the landscape*, 1964



Musica Viva Australia is grateful to Lyn Williams, the artist's widow, for helping to source the images used in *A Winter's Journey* which are reproduced here and on stage with her permission. Works have been selected from private and public collections including National Gallery of Victoria and National Gallery of Australia.





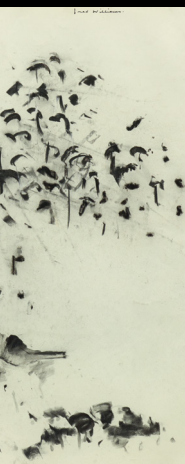
← *Mount Kosciuszko, 1975*



← *Upwey landscape II, 1965*



*Sherbrooke Forest I, 1961* ↑



← *Knoll in the You Yangs, 1965*



### I. *Gute Nacht* (Good night)

'A stranger I came, a stranger I depart.'  
Beginning his lonely journey at a walking pace, our wanderer bids farewell to the house of his beloved, slipping off into the night accompanied only by the shadow of the moon. 'Love wanders willingly,' he notes, with irony.

### II. *Die Wetterfahne* (The weather-vane)

The piano imitates a weathervane spinning atop his beloved's house as the singer wonders about those inside. Do their affections also change with the wind? Why should they care about him, when their daughter is marrying a rich man?

### III. *Gefror'ne Tränen* (Frozen tears)

To the drip-drip sounds of the piano, he asks how his tears can have frozen to his cheek so soon. They were hot enough to melt ice when they poured from his heart. Alternating major and minor harmonies evoke both the warmth of feeling and the chill in the air of this scene.

### IV. *Erstarrung* (Numbness)

Stunned by the loss of his love, he searches frantically for any piece of green grass beneath the snow to remind him of happier times. But all is dead around, like his frozen heart. The agitated piano accompaniment portrays his inner turmoil, while the avoidance of cadence at the end paints his inability to let her memory go.

### V. *Der Lindenbaum* (The linden tree)

As a chill wind blows in the fluttering piano accompaniment, he passes by a tree into which he once carved words of love. Once the emblem of his happiness, it now offers him eternal rest beneath its branches. The simple tunefulness of this melody has made it into a well-known German folksong, *Am Brunnen vor dem Tore*.

### VI. *Wasserflut* (Flood)

He muses on how the snow will absorb his tears, then thaw in the spring and flow with them into the stream. The flow of this stream will feel their warmth once again as it passes his beloved's house.

### VII. *Auf dem Flusse* (On the river)

The ice covering the river, on which he has carved the story of his love affair, is like his heart: it rages with a torrent beneath. Near the end, the piano pulses with signs of his inner torment.

### VIII. *Rückblick* (A backwards glance)

Pursued by crows as he breathlessly escapes, the wanderer casts a nostalgic glance back at the town he is leaving, once so pleasant to his memory. And looking back, he still longs to stand in front of her house once again.

### IX. *Irrlicht* (Will-o'-the-wisp)

The flickering light of a will-o'-the-wisp, imitated in the piano part, leads him astray into a mountain chasm. He is not worried, though, for as rivers lead to the sea, so human miseries, like the will-o'-the-wisp, are but a game, all leading to the grave.

### X. *Rast* (Rest)

Pausing from the fatigue of his journey, he shelters in a little hut, but this bodily respite from the cold and wind only allows him to feel more keenly the burning sting of jealousy in his heart.

### XI. *Frühlingstraum* (Dream of Spring)

Lost in a happy dream of springtime, our traveller is awakened by the rooster's call and the shrieking of crows. Drifting between a dream state and harsh reality, he longs to feel once again the warmth of love. The piano score paints in turn the sudden shrieks of birds and the torpor of his drowsy eyelids.

### XII. *Einsamkeit* (Loneliness)

He travels on his way, lonely as a cloud drifting over the tops of the trees. The stillness in the air, the brightness of the scene, are no help to his pain. When storms raged he was less miserable than this.

### **XIII. *Die Post*** (The mail-coach)

The gallop of horses' hooves and the triadic call of the posthorn sets the second half of the song cycle in motion as our wanderer's heart leaps with the arrival of the mail-coach. Does it bring a letter from her?

### **XIV. *Der greise Kopf*** (The hoary head)

The frost on his head has made him look like an old man, a welcome thought. Then horror sets in as he realises he is still young, with so very far yet to travel to the grave. The sparseness of the piano part creates a chilling stillness as sonic backdrop to these dark thoughts.

### **XV. *Die Krähe*** (The crow)

Circling overhead, a crow, wonderfully imitated by the piano, has been following the wanderer. Is it waiting to feast on his carcass? Will this crow, unlike his beloved, stay with him till he dies?

### **XVI. *Letzte Hoffnung*** (Last hope)

The traveller identifies with a lone leaf hanging on a barren tree, waiting to fall. If it falls, so too do his hopes fall to their grave. The piano paints a vivid picture of leaves falling all around him.

### **XVII. *Im Dorfe*** (In the village)

As he passes through a village, dogs growl at him, rattling their chains. Everyone is in their beds, dreaming. Why should he stay with these dreamers, when his own dreams are all over?

### **XVIII. *Der stürmische Morgen*** (The stormy morning)

With the courage of desperation, the traveller faces an early morning storm that tears the heavens apart. Raging in the cold of winter, it is the very image of his own heart.

### **XIX. *Täuschung*** (Delusion)

He sees a light dancing in the distance, which might be a warm house with a loving soul inside. In the dream world he inhabits, even an illusion brings him some comfort.

### **XX. *Der Wegweiser*** (The signpost)

Avoiding the busy byways, he heads for wild and desolate places, ignoring every signpost but one: the one leading him to a place from which no-one returns.

### **XXI. *Das Wirtshaus*** (The inn)

A liturgical solemnity pervades the scene as the traveller stops at a cemetery filled with garland-bedecked graves that beckon him like a welcoming inn. All its rooms, however, are taken and he is turned away, so he resolutely resigns himself to continue on his journey.

### **XXII. *Mut!*** (Courage!)

A plucky spirit overtakes him, as he dispels defeatism to face wind and weather, feeling like a god on earth. Major and minor tonalities embody the difficulties he faces and the courage he uses to face them.

### **XXIII. *Die Nebensonnen*** (Phantom suns)

He sees three suns in the sky [an optical illusion caused by sunlight refracting through icy crystals in the air], and stares at them. He, too, had three suns once, but having lost the two he cherished most (her eyes), he now has only one, and he wishes that would go dark, too.

### **XXIV. *Der Leiermann*** (The organ-grinder)

A drone in the piano announces the forlorn figure of an old organ-grinder playing with numb fingers, barefoot in the cold, his begging plate lying empty as dogs growl at him. This is the only human being the traveller meets on his winter journey. Shall he go with this strange man? Will the organ-grinder play his songs?

## Winterreise

for Lyn Williams

24 stanzas after Franz Schubert and Wilhelm Müller

By Judith Nangala Crispin, 2021

I.

I dreamed Fred Williams walked again in the highlands of Mt Kosciuszko, moon-cast, trailing cosmic dust. Dawn in the night's vault.

II.

He walks the snow level, where eucalypts drop their roots in ice. Down the fall lines, forests sweep the foothills in vast blue gestures. What does it matter if the body is real or imagined? Fred mirrors his photograph from 1975– bear-shouldered with snow in his hair.

III.

He surveys the weather, chooses a vantage point. A rucksack is a makeshift easel. He lays pencils down in the shale and flint. And he knows this country, these slopes crossed in mauve shadow, these tablelands reaching to moraines and ice-age lakes. In apenglow, the mountain lifts its finger, in a sky the same colour as frost.

IV.

On the high horizon, snowfields curl over peaks like a Japanese wave. In a hush of falling forests, snowflakes wandering between trunks, he waits like an antenna– just lets it come. Contrails of a passing plane. Fred follows the line in graphite, his hand arching like the neck of a sleeping bird.

V.

He draws chiaroscuro of last year's fires– stark white, the trees in ebony and ash flower. He draws snow gums, the ambiguities of saltbush in melting snow. There's no focal point, just gumleaves and the light through leaves.

VI.

Midday shadows withdraw under stones – and in the day's amber, he sees her grazing the sprawling cassia, an albino emu, white on white, camouflaged against snow.

VII.

There's a place travellers come through, an oculus, like a hole in the sky. It opens and closes constantly. You can find it if you watch the birds. See where they pass in and out of reality– a flame robin appears in a darkling line of crows, a wedgetail morphs into wind.

VIII.

The white emu looks steadily through the trees. Fred holds her gaze a moment, then she turns– flings open her beak and throws thunder, like a warning in the old drum language, over open kilometres of bush.

IX.

And in the after-echo of that sound, she flexes her powerful legs and is gone. Fred studies her three-toed track. The centre toe of each foot is dislocated. On sharper descents, she drops feathers in the low scrub, her tracks vanishing in tangles of pale and silver plumes.

X.

He follows water down under the snowline, where ice melts to torrents. Waterfalls break open the mountain's chest. Quartz, from its granite bones, holds the sun. He turns a piece in his hand– light made solid, an earthbound star, an eye opening in his palm.

XI.

Through his hand's eye, Fred sees the mathematics of lichens and frost, the whole phantasmagoria of the dividing range– dismembered forests, the caves and cliffs, all threaded with hidden life.

XII.

Mountain rapids drop into horse camps and creeks, places where the bush collects itself. He sketches the bush in bold strokes, tension emanating from the middle outwards. Wings razor from fire-blackened trees. In a forest of vertical lines, the curve of a dark forest pond.



# R R E I S E

XIII.

From watches of straggly gums, he sees her- impossibly white, in an amphitheatre of falling bark, evenfall retouching her neck feathers, iridium-blue. She's stamping foot to foot, shifting her weight, like the steps of some ancestral dance, an increase ceremony for marbles, car keys or bolts, the unlikely fancies of flightless birds.

XIV.

He draws the landscape without an emu, draws it upside down- the amphitheatre inverted like a fish's spine. Erosion gullies descend to mountains, their peaks hidden in rolling clouds, and beneath them, to black and icemoon, the night crosses over.

XV.

Figures, on paper, or carved in earth or stones, are dangerous. Something enters with their likeness. A forest canopy, in changing light, is a counterfeit ceiling of stars. Vortices in storm clouds coil and lengthen. Snake in a thunderhead.

XVI.

Figures are open gates. Something mantic comes, disguises itself as another and learns its language. Fred draws the frozen creeks, high slopes stubbled with burned trees, but not the emu.

XVII.

Snowgums, deep-etched at night, are line and plane and shadow. Their upper reaches open onto cold, clear stars. Moon in its third quarter. Cosmic emu rests in Centaurus.

XVIII.

Between Fred and the galaxies, sparks travel-satellites and space-junk. Bogong moths, with their light-trapping wings, are min min or ignus fatuus.

XIX.

Eucalypts shimmer and slant away. Land becomes paint, Fred becomes land, quartz-veined like the mountain, his middle toe dislocates. Lightnings tangle inside him like snakes in a hollow tree.

XX.

Fred, in owl light on the wildflower heath, takes a kangaroo trail down past farmhouses and wooden cattle yards. A dog barks from a mound of furrowed earth, storm clouds burgeoning at his back.

XXI.

A kookaburra was with him then, in oyster and cornflower blue, and the first rain.

XXII.

In the ruins of a charcoal-burner's hut, Fred paints a sky with three gouache suns, fiercely coloured in the yellows of alpine flowers. Frost spiders the windowpane. Dawn's aurora withdraws the microbats under eaves.

XXIII.

I see him dressed in sunfire, in blended calls of birds. The mountain spreads around him- sky opening like a lightning-riven tree. And he's just waiting for that intelligent light to flood the world in colour- the red earth, green cloud, the air above the ranges, stained cobalt and eucalyptus teal.

XXIV.

I dreamed of a hole in the sky over Mt Kosciuszko, where travellers come through, birds passing into sun like lit needles. And on the mountain's lower slopes, Fred Williams and a white emu were dancing, legs akimbo, and ankle-deep in snow.





# JUDITH NANGALA CRISPIN

In 2021 Judith Nangala Crispin, a highly qualified musician who has become an award-winning visual artist and poet, became Musica Viva Australia’s Artist in Residence. While the pandemic pushed aside a number of initial plans, Judith’s creativity is inspiring, and her presence at the MVA Conference and for our FutureMakers has been a delight. The major artistic outcome of her residency will be announced in 2023 for a national tour in 2024.

During her residency, MVA’s Artistic Director Paul Kildea asked Judith to write a poem inspired by *Winterreise* and Fred Williams’ images, bringing an invigorating new creative response to this enduring story. Her vividly imaginative approach to this challenge is set out on the previous pages.

## ABOUT JUDITH

I am a Canberra-based poet and visual artist, with a background in music. I’ve published a collection of poetry, *The Myrrh-Bearers* (Sydney: Puncher & Wattmann, 2015), and a book of images and poems made while living with the Warlpiri, *The Lumen Seed* (New York: Daylight Books, 2017). I’m a proud member of Oculi collective, one of the chapter leads of Women Photograph (Sydney). Currently, I’m also Poetry Editor for *The Canberra Times*.

Since 2011, I have spent part of each year living and working with tribal people in the Tanami Desert. My work includes themes of displacement and identity loss, a reflection on my own lost Aboriginal ancestry, but primarily it is centred on the concept of connection with Country. I trace my ancestry to the Bpangerang people of north-eastern Victoria and the NSW Riverina. I also trace ancestry to Ghana, Senegal, France, Ireland and Scotland, but I foreground my Aboriginal ancestry. You can read my statement concerning Aboriginal heritage on my website, if you’re interested in how I position myself in terms of cultural identity.

I have directed and worked on two major social justice research projects: The Julfa Project, which preserved photographic records of a destroyed Armenian cemetery and digitally reconstructed the site from new and existing images; and Kurdjiji 1.0, an Aboriginal suicide prevention app, which strengthens resilience in young indigenous people by reconnecting them with community and culture.

## ABOUT THE POEM

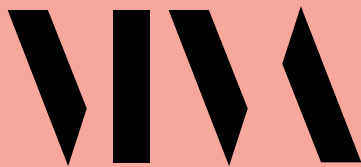
*On Sat, Jun 26, 2021 at 2:47 PM Judith Crispin wrote:*

Dear Paul,

I’m pushing ahead with this poem. I love the idea now so I’ll finish writing it and I can always write another one later if this isn’t what you need for [MVA]. It’s coming on very well – Fred is wandering around the foothills of Mt Kosciuszko in the tracks of a white emu, and the poem is peppered with references to his painting, and to that very unique landscape of snow after fires. It’s a kind of quintessential story of Australian painting – you know? The scruffy paint-splattered guy ignoring his gallerist and trying to find a bird that doesn’t exist. Actually it’s the story of my life! And maybe the story of all of our lives... It will be dedicated to Lyn [Williams, the painter’s widow]. And it’s in 24 stanzas so it can be fitted to the pictures easily for *Winterreise*. But, as I mentioned earlier, it’s a departure from the original... white emu instead of a woman (always an improvement) and a painter instead of the constantly crying, not-very-Australian, German bloke. Still lots of ice. Hope this is all ok with you!

xJ

Dr Judith Nangala Crispin  
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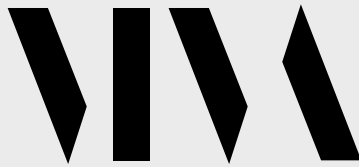
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# INTERVIEW

BY SHIRLEY APTHORP

Take the train from Melbourne to Brisbane, for instance, and you'll see rolling hills dotted with scraggy eucalypts and think, 'That's a Fred Williams painting!' You might be listening to Mahler or Brahms or Schubert as you travel, and you might wonder: How does this music fit with these landscapes?

This is precisely the question that Musica Viva Australia's new *A Winter's Journey* seeks to answer. By pairing images of Fred Williams paintings with Schubert's iconic *Winterreise* song cycle, director Lindy Hume, tenor Allan Clayton, and pianist Kate Golla take a fresh look at a core piece of Romantic repertoire.

In many ways, *Winterreise* is the epitome of European Romanticism. Schubert, aware that he was dying of syphilis, chose Wilhelm

went down such a storm, because this descent into some sort of delusion is so fascinating.'

When we speak, Clayton is fresh off the plane from his New York run in the title role of Brett Dean's *Hamlet* at the Metropolitan Opera; this followed a stint as Kurt Weill's hapless Jimmy Mahoney in *The Rise and Fall of the City of Mahagonny*, in turn following his triumph as Peter Grimes at Covent Garden. Clayton seems to be making a specialty of tormented souls.

'I know! My friends and family keep asking me to do something fun...

'You could argue that Hamlet knows what he's doing the whole time, so it's not really clear whether he's mad or not. Mahoney is a

## 'WE ALL SHARE THE SAME

Müller's bleak poems and set them almost all in minor keys. The poems describe a desperately unhappy man journeying through a winter landscape on his quest to put a soured love story behind him.

Is the cycle quintessentially European? 'What does that even mean?' counters Kate Golla. 'I think it's about emotional turmoil. Of course the aspect of nature is completely woven into the poetry, but I think it's more about personal reactions to nature, awareness of where you are, and what's inside and outside your head. And I think it absolutely can translate across any boundaries.'

Of course, says Allan Clayton, Müller's icy landscapes will clash with the sun-bleached expanses of Australia. That's the point. 'The idea of a journey through the snow of a European winter versus whatever that might mean in Australia is an interesting one. The German Romantic poetry is very literal and specific; but it does transport, I think. It's not hard to understand why the original poems

pretty tortured character. Grimes loses any sense of self, time and place. And I think that in *Winterreise*, the protagonist does go mad.'

The point, agrees Golla, is the way that Müller's icy landscapes function as a metaphor for the protagonist's inner turmoil. And to find that relationship, the landscape need be neither European nor frigid.

'I think there's something about the immensity of Australian landscape that can encompass so much. It's the wildness of it. I've done a few of those road trips. I remember going with my parents from Sydney to Adelaide when I was a kid. And I remember asking them to stop the car, and I got out and just shouted, you know, into the nothing. Perhaps you can't compare that to snowy forests and beautiful lakes, but I think they have the same kind of resonance. We are human beings, and these are our landscapes. It's what we live in, and that is what our emotions are - how they are reflected, I suppose. We all share the same emotional landscape.'



## EMOTIONAL LANDSCAPE'

The title's reference to a journey, says Golla, should not be taken too literally, since the poems are episodic in nature and there is no concrete destination. 'It's all very inward-looking and introspective. There are tiny moments of looking upwards, glimpses of redemption. But I see each song as an individual thing. They are just so extraordinary. They balance on the knife edge between tears and hope, and I guess that's what makes it so beautiful.'

Though Golla and Clayton have worked together for many years, this will be their first *Winterreise* together. 'Allan is a very difficult man to book to do anything, because he's so wonderful,' says Golla. 'So he's always extremely busy. And I think possibly with the pandemic, a little opening happened, and so they grabbed it.'

Clayton looks forward immensely to the chance to work intensively with Golla. 'She's just an incredible player, but also an amazing, instinctive musician, someone who is very dedicated and just brilliant at what she does.'

One of Clayton's first opera performances was a production directed by Lindy Hume at Aldeburgh's Britten-Pears School in 2005; it made a profound impression. 'She was incredibly insightful, kind and patient with us. She's someone who wants to understand the work from a performer's point of view, which is great. She's not the kind of prescriptive director who says, 'Move here, do that.' She has a framework, and allows you to play within that, which I think the best directors do.'

The enthusiasm that Clayton and Golla express about their artistic collaboration is balanced by their mutual passion for Schubert's music.

'It will be a real treat,' says Golla, 'to just be able to concentrate on these incredibly intense, brief, focussed little musical gems.'



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27

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# STORIES TO INSPIRE

BY SUSAN ELDRIDGE

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## HOW SUPPORTING A *WINTER'S JOURNEY* KEEPS MIRIAM FAINE CONNECTED TO HER FAMILY.

Reminiscing on her childhood years, Miriam Faine recalls that as an eight-year-old she thought that her parents Eva and Solly Faine were attending concerts by 'Music Aviva'.

Now Miriam is following in their footsteps as a regular subscriber to Musica Viva Australia. A familiar face at our Melbourne concerts, Miriam's beaming smile can be seen in the foyer of the Melbourne Recital Centre for our Saturday evening tour performances.

Miriam's parents Eva and Solly were loyal subscribers to Musica Viva Australia from their arrival in Sydney from New Zealand in 1959, almost until their recent passing. Miriam estimates that Eva and Solly attended almost every Musica Viva Australia concert over 40 years, and they and their many subscriber friends formed a cross-generational community of music lovers. As Miriam explains, 'Many people I know who attend are following their parents! But we also mention it to other people who are thinking of subscribing and encourage them to do so.'

The Concert Champion donation by Miriam in memory of Eva and Solly has helped support Musica Viva Australia's presentation of one of the main stage concerts of the 2022 season. 'It is with great pleasure that I have contributed to a performance of *A Winter's Journey* in memory of my parents Eva and Solly Faine who both died in 2021. They shared a strong love for chamber music and Schubert was their favourite composer.'

Miriam has chosen to support the Melbourne performance of *A Winter's Journey* on 16 July because this repertoire particularly connects her to her parents and their love of this music. 'For mum – born Eva Rothschild – Lieder in particular incarnated the childhood language and German culture that she had been denied. I suspect my parents would have loved the innovative staging of this performance!'

Each year a community of Concert Champions from around the country select a specific performance to support in their home city. The important and necessary financial support of Concert Champions enables Musica Viva Australia to plan full national tours, confident that generous supporters have pledged a donation.

Following Eva and Solly, a subscription to Musica Viva Australia performances matters greatly to Miriam. 'A subscription is an incentive to get out and attend, and the performances introduce one to new, varied repertoire and excellent performers. I find filling in my diary with concerts at the beginning of each year an optimistic and uplifting activity.'

It seems apt, then, that the appreciation of Musica Viva Australia which Eva and Solly passed on to Miriam should be celebrated with her generous gift to support a performance of *A Winter's Journey*.

If you would like to discuss our Concert Champion Program, please contact:

Susan Eldridge, Senior Development Manager  
seldridge@musicaviva.com.au | 03 9645 5092



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