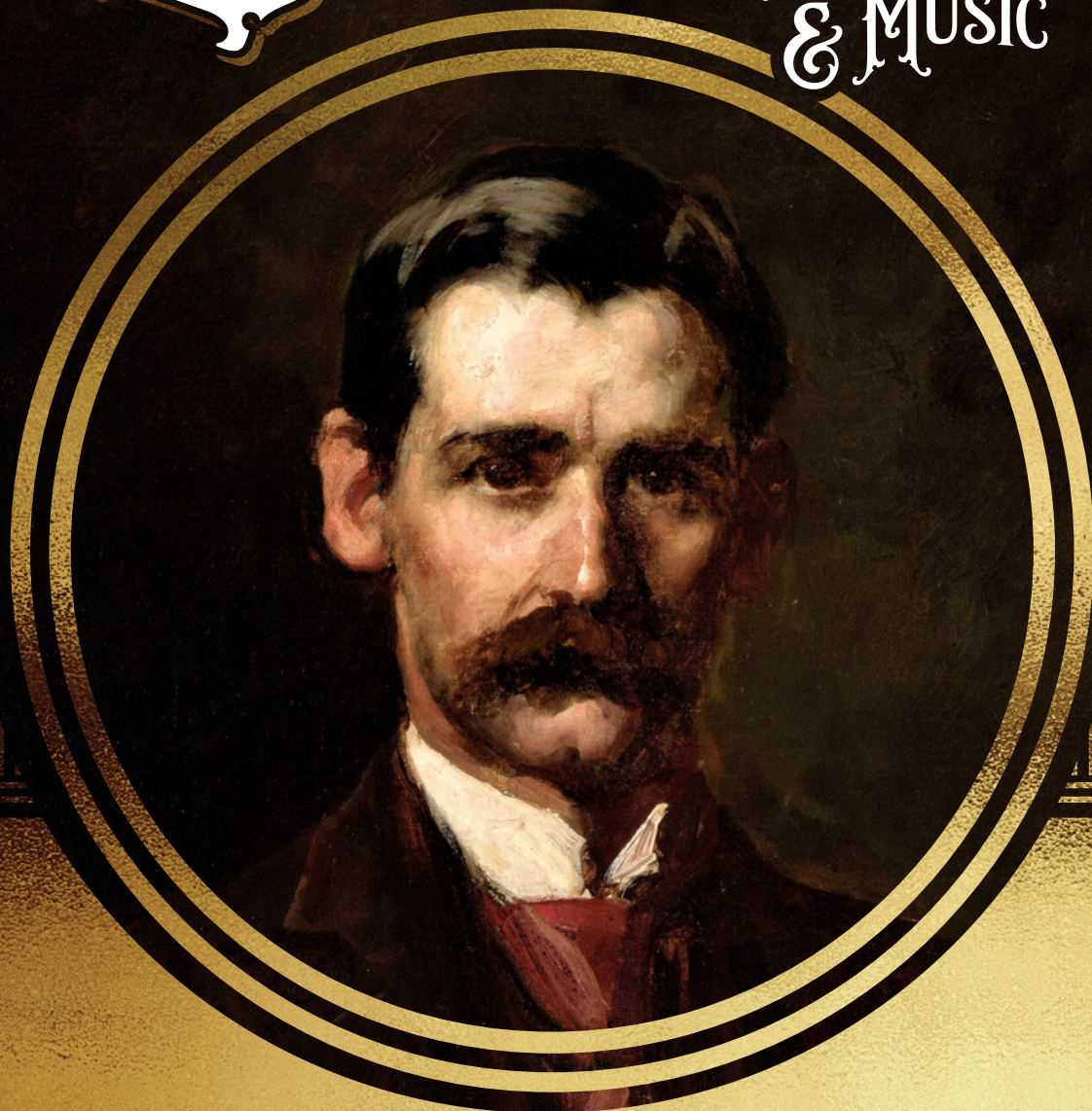


HENRY LAWSON

A LIFE IN WORDS
& MUSIC



JOHN & ADELAIDE
SCHUMANN SYMPHONY
ORCHESTRA

NARRATED BY RICHARD
ROXBURGH

PRESENTED BY:

BOMBORA

the
entertanners
pty ltd



ASO

adelaide
symphony
orchestra



7:30 PM

FRIDAY 2 SEPTEMBER 2022
FESTIVAL THEATRE

DURATION APPROX.
2 HOURS 10 MINUTES
INCLUDING INTERVAL

WELCOME TO COUNTRY

Uncle Mickey O'Brien

Henry Lawson, a Life in Words and Music: Overture

To An Old Mate

Knocking Around

The Glass on the Bar

Second Class Wait Here

Faces in the Street

The Bush Girl

Taking His Chance

INTERVAL

Scots of The Riverina

To Hannah

A Prouder Man Than You

The Low Lighthouse

The Shame of Going Back

To Jim

PERFORMED BY:

John Schumann & The Vagabond Crew
Adelaide Symphony Orchestra

CONDUCTOR:

Luke Dollman

NARRATOR:

Richard Roxburgh

NARRATION WRITTEN BY:

John Schumann and
Professor Brian Matthews

JOHN SCHUMANN THANKS:

Tim Kennedy and Medianest
Dr Quentin Smith
Suzanne Green *EnvyUs Design*
Denise Schumann
Andrew Malone
Andrew Robertson
David Bevan

IMAGE ACKNOWLEDGEMENTS:

State Library of New South Wales
Forestry Corporation of New South Wales
National Library of Australia
Art Gallery of New South Wales
Australian War Memorial

SET & PROPS ACKNOWLEDGEMENT:

State Theatre Company of South Australia

We acknowledge that the land we make music on is the traditional country of the Kurna people of the Adelaide Plains. We pay respect to Elders past and present and recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that this is of continuing importance to the Kurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.

LAWSON – sad eyed, brittle and intermittently brilliant

Schumann has lifted Lawson's rhythms and rhymes into the 21st century. He gives them a new, exciting and urgent pressure the likes of which they must have had in the 1880s and '90s. Lawson's poems have been set to music before this – but never with such an intuitive and dramatic understanding. In all these songs Lawson's nineteenth century imaginative vision is brought respectfully into our time. Not only does the poetry survive the journey, you would think Lawson had written it with us in mind.

Professor Brian Matthews 27/12/1936–2/6/2022

LAWSON AND ME

I discovered Lawson in one of those quintessentially Australian beach shacks of the late fifties and early sixties. The garden smelt of decomposing seaweed, the kitchen linoleum was cracked and endlessly gritty with sand. Every available inch of shelf space was adorned with shells and interesting bits of driftwood.

There was the inevitable bookshelf. Alongside a copy of RM Ballantyne's *Coral Island* and a couple of Biggles yarns, I found a collection of Australian short stories featuring one of Henry Lawson's most famous, *The Drover's Wife*. Already a voracious reader at the age of 10, I climbed in.

I was transfixed and this chance encounter sparked a lifelong interest in the life and work of Henry Lawson. It also sparked a lifelong friendship with a then young lecturer at Flinders University, Brian Matthews. As his academic career unfolded, Professor Matthews came to be acknowledged internationally as an authority on the life and works of Henry Lawson.

Fast forward to late 2004. A long lunch in the House of Chow with one of my best mates, David Minear, culminated in 2005 in the recording of an album of songs I wrote drawn from Lawson's poetry.

It was David's idea to invite a number of Australia's finest musicians and singers to join us. Russell Morris, Rob Hirst, Shane Howard and many other music industry luminaries saddled up. No one had to be asked twice.

Upon its release, the response to the album was illuminating. *Lawson* was received warmly and was the subject of genuinely enthusiastic reviews and commentary. It was also politely and, in some cases, pointedly ignored.

A number of our nation's newspapers gave the Lawson project terrific coverage. One major journal of record noted the release with a dismissive little paragraph in a gossip column. Many radio stations across Australia, commercial and ABC, were fulsome in their support. Some broadcasters, with a self-professed commitment to Australian culture, turned a deaf ear. Television ignored it, including the one broadcaster you might expect to be interested in Lawson.

Some people tend to dismiss Lawson's verse as simple, inelegant and blinkered, mired in the political incorrectness of the late 19th and early 20th centuries.

Nonetheless, the best of his verse was marked by passion, vision and a moral eloquence. In the tradition of a fearless Australian sense of justice and fair play, poems like *Faces in the Street* and *Second Class Wait Here* still have important work to do in 2022.

The sad truth is that Lawson's name is widely known but his work, generally, isn't.

So, one night, turn off Netflix and have a look at your bookshelf. You might find a volume of Lawson. Take it down from the shelf. Open it. If it cracks because it hasn't been open before, no one will know.

Have a read. Who knows, you might find out something about this country of ours as we struggle through the Covid pandemic, the war in Ukraine, escalating international tensions elsewhere, climate change and economic storm clouds.

John Schumann



Luke Dollman Conductor

Luke Dollman has conducted throughout Europe and Australasia, working with orchestras such as the London Philharmonic, Netherlands Radio Philharmonic, Royal Scottish National Orchestra, BBC National Orchestra of Wales, Helsinki Philharmonic, Monte Carlo Philharmonic, Nordwestdeutsche Philharmonie, Halle Staatskapelle, Lausanne Sinfonietta, and all professional orchestras in Australia and New Zealand.

In the field of opera he has been a regular guest at the Finnish National Opera, and has also worked for Opera Australia, the State Opera of South Australia, and the Netherlands Opera.

Luke is a graduate of the Sibelius Academy in Helsinki and furthered his studies at the Aspen Festival of Music and Accademia Chigiana.

He is Senior Lecturer in Conducting and Deputy Director at the Elder Conservatorium of Music, University of Adelaide.



Richard Roxburgh Narrator

A graduate of NIDA, award-winning actor Richard Roxburgh has worked extensively on stage and screen at home and around the world.

His many film credits include *Moulin Rouge*, *Danger Close*, *The Turning (Reunion)*, James Cameron's *Sanctum*, Mel Gibson's *Hacksaw Ridge*, the adaptation of Tim Winton's novel *Breath* and most recently Baz Luhamm's *Elvis*.

Richard is also well-known for his role as Cleaver Greene in the ABC hit television series *Rake* — which he also co-created, writes and produces. His performance also earned him a Silver Logie for Most Outstanding Actor and an AACTA Best Actor Award.

Other highly regarded performances include the television series *Hawke*, *Blue Murder*, *The Hunting* and *Catherine The Great*.

In theatre, Richard has shared the stage with Australia's finest actors including Cate Blanchett, Jackie Weaver, Hugo Weaving and John Bell.

Without doubt, one of Australia's most highly regarded and hard-working actors.



John Schumann

John Schumann is one of the very few songwriters who has changed our nation.

He is best known for his leadership of the legendary folk-rock band *Redgum* and his Vietnam veterans' anthem, *I Was Only 19*.

John Schumann has recorded ten albums and toured the UK, Europe and Ireland where his songs are still played. In 40 years in Australian music, John Schumann has received almost every award the industry has to offer.

Described by rock historian Glenn A. Baker as "one of the finest songwriters this country has produced", John Schumann's lyrics are on reading lists in schools, colleges and universities throughout Australia.

John Schumann is a Member of the Order of Australia and the recipient of many other awards.

In 2017 he received the Distinguished Alumni Award from Flinders University.

Julian Ferraretto

Orchestral arrangements

Julian Ferraretto is rapidly earning for himself an international reputation for his virtuosity as a player, his innovative compositions, his stunning orchestral arrangements and his capacity to traverse a wide range of musical genres.

Julian worked in London and across the UK before returning to his hometown of Adelaide where he is a much sought-after instrumentalist, composer, arranger and teacher.

The Vagabond Crew

/ˈvæg.ə.bænd/ noun

wanderers, persons of ill-repute, a group of people working together, not officers

John Schumann & the Vagabond Crew have earned for themselves a stellar reputation as an inspirational, intelligent and defiantly Australian concert act. Drawing its name from Henry Lawson's poem, *Knocking Around*, the Vagabond Crew comprises some of Adelaide's finest musicians. Long-time friends, members of the Crew have been playing together for as long as 25 years.

Dr Julian Ferraretto
violin, mandolin, vocals

Jamie Harris *bass*

Dr Enrico Morena *drums, percussion*

Ian "Polly" Politis *piano, vocals*

Rohan Powell
6 & 12 string acoustic guitars, vocals

Anthony Thyer
electric guitars, lap steel, harmonica

Guest: Karen DeNardi *violin, viola, vocals*

THANK YOU

Our partners support every area of the ASO's work. We thank each of them for their partnership, investment and the difference they make.

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Australian Government

The ASO receives Commonwealth funding through the Australia Council; its arts funding and advisory body



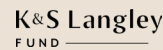
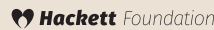
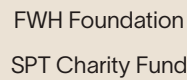
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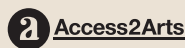


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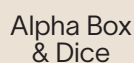
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