

RUSH

The Adventures of
SEBASTIAN
THE FOX

and other goodies



George Dreyfus
Margaret Sutherland
Adolph Weiss
Walton Piston

move

Diane Ridell *flute*
Geoffrey Dodd *oboe*
Marla Swift *clarinet*
George Dreyfus *bassoon*
Jochen Schubert *guitar*
Bruce Knappett *narrator*

[1] **RUSH** for bassoon and guitar
George Dreyfus 2'59"

[2] **THE ADVENTURES OF SEBASTIAN THE FOX**
music: George Dreyfus, words Tim Burstall 11'03"

SEBASTIAN'S THEME SONG
THE DOLL'S HOUSE
PLAYTIME
THE POTTER'S WHEEL
THE PIEMAN
THE JINKER RIDE
LULLABY
THE CHASE

TRIO for flute, clarinet and bassoon
George Dreyfus

[3] Allegro Marziale 6'18"
[4] Andante 4'49"
[5] Grave – Allegro Giocoso 4'34"

LITTLE SUITE FOR WIND TRIO
Margaret Sutherland

[6] Vivace 2'19"
[7] Tempo di Menuetto 1'49"
[8] Allegro 0'59"
[9] Molto Vivace 0'26"
[10] Allegro 1'29"

OLD MELBOURNE for bassoon and guitar
George Dreyfus

[11] 232 The Esplanade East, Port Melbourne 2'44"
[12] 36 Storey Street, Parkville 2'34"
[13] 1 Nelson Place, Williamstown 2'20"
[14] 29 Sackville Street, Kew 2'47"
[15] Rolland House, Rathdowne Street, Carlton 4'01"
[16] 70 Albert Street, East Melbourne 2'46"

PETITE SUITE for flute, clarinet and bassoon
Adolph Weiss

[17] Ricercare 3'08"
[18] Fantasia 1'31"
[19] Sarabande 2'24"
[20] Gigue 2'20"

THREE PIECES for flute, clarinet and bassoon
Walter Piston

[21] Allegro scherzando 2'31"
[22] Lento 2'48"
[23] Allegro 3'44"

Total playing time **73'52"**

Ask us for details of other CDs featuring
music by composer George Dreyfus.

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1 RUSH for bassoon and guitar
George Dreyfus (1928–)

Australia's best-loved "instrumental" hit the charts in 1974 and has remained, in one version or another, commercially available on record ever since. The unusual upward leap of a tenth in the melody of The Old Palmer Song folk song, cited in the middle of the piece, obviously inspired Dreyfus in the creation of this highly individual Australian classic.

2 THE ADVENTURES OF SEBASTIAN THE FOX

music: George Dreyfus (1928–)
words: Tim Burstall

SEBASTIAN'S THEME SONG

In the bush there is a creature
And he's got a bushy tail,
He is not a kangaroo
Nor a mongoose or a snail,
And he wears a yellow waistcoat
And the smartest shoes and socks,
That's Sebastian, that's Sebastian,
Sebastian the Fox.
You will never find Sebastian
He's a cunning little fox,
He is hiding in the cupboard
Or behind the hollyhocks,
He's as clever as Aladdin
And as sweet as Goldilocks,
That's Sebastian, that's Sebastian
Sebastian the Fox.

THE DOLL'S HOUSE

Sebastian has never had a house of his own. But one sunny morning he finds a doll's house which is just the right size for him. When the children return the dolls have moved out and Sebastian has moved in. Dear Sebastian.

PLAYTIME

The children are having a party out in the garden. No one is looking after the tea – except Sebastian. He puts salt in the lemonade and mustard over the cakes. Get out of it, Sebastian!

THE POTTER'S WHEEL

Round and round goes the potter's wheel. As soon as the potter's back is turned, Sebastian twists the newly made pots into all kinds of crazy shapes. Artistic Sebastian!

THE PIEMAN

Every day a pieman comes to the potter's workshop with a trayful of yummy pies. He arrives just as the potter makes it up with Sebastian. Bon-appetit Sebastian!

THE JINKER RIDE

Sebastian goes mining and finds a large nugget of gold. He is hurrying back to town in his jinker, when he is held up by two bushrangers. He gives them his bag, but it's empty except for a big bone. Before they discover his trick, Sebastian and his jinker are out of sight. Clever Sebastian!

LULLABY

Sebastian is only three feet tall, yet he always wanted a big brass bedstead to sleep in. He finds one, but it belongs to an old couple. So Sebastian becomes a ghost, and chases them out into the cold night. Now he has the bed to himself. Sleep well, Sebastian.

THE CHASE

Sebastian steals some sausages from an old swagman. The swagman gives chase – so Sebastian leads him on to a narrow log over a stream. The swagman falls in and Sebastian gets away with the sausages. Lucky Sebastian!

The children's television series *The Adventures of Sebastian the Fox* was made for the ABC by Eltham films in 1963.

Sebastian the Fox was a puppet, who

shared his adventures with human folk. Devised and directed by Tim Burstall, who to this day sees great psychological significance in the characters, the episodes were virtually silent movies. There was an occasional sound effect but no dialogue. There was continuous music.

George Dreyfus wrote just on two hours of music for twelve episodes, scoring the music for flute, clarinet, bassoon and piano with extra instruments added to give colour to particular episodes.

The music is very much in the style of Dreyfus' early works: the woodwind *Trio*, the *Galgenlieder* and *Songs Comic and Curious*. This music – joyous, flippant and often bizarre – was much admired by the composer and music critic Dorian LeGallienne, who recommended Dreyfus to Burstall.

Dreyfus has extracted eight short movements for this suite. A whimsical text introduces each movement.

In recent years *The Adventures of Sebastian the Fox* has been published in several arrangements: for orchestra, for wind, brass, string or recorder quartets, for violin and piano, for bassoon and piano, for flute, guitar and bassoon, for guitar solo and for piano solo.

TRIO for flute, clarinet and bassoon
George Dreyfus (1928–)

- 3** Allegro Marziale
- 4** Andante
- 5** Grave – Allegro Giocoso

Dreyfus' *Trio*, typically adroit and entertaining in its writing for woodwind, was composed in 1956 and had its first

performances in Perth in February (on radio) and May (at the Adelphi Hotel) 1957.

The *Trio* is the earliest composition to be listed in Dreyfus' *Complete Catalogue of Works* (Allans Publishing, 1986). The composer admits to having written music before 1956, but these earlier works were generally left unfinished. Among these was a setting of Goethe, written in 1950, for soprano and orchestra which shows Mahlerian influences in the melodic outline. He remembers entering an ABC popular song competition in 1953. He submitted a number of entries, writing both music and texts himself, the latter being of somewhat questionable taste. He won no prizes and was not to return to the field of popular music until 1974, when he "hit the charts" with his phenomenally successful theme for the television series *Rush*.

The first movement of the *Trio* is in strict sonata form, with its first and second subjects, codetta, development section, foreshortened recapitulation and coda, a structure he was not to return to until his *Symphony No 1* ten years later. The first subject, with its alternating major and minor thirds, has all the character of a symphonic March; the second subject, with its creeping semitones, is both tender and affectionate and was much admired by Dorian LeGallienne.

The slow second movement sets a melody of a faintly melancholy character flowing over a short, obsessively repeated bassoon phrase which shifts up and down in pitch to underpin a feeling of climax and return in the movement's structure.

The third movement, in Rondo form, reverts to headlong liveliness, not without a

hint of desperation in its gaiety, after a comic, mock-suspenseful introduction, Dreyfus, like Ibert in his *Divertissement*, makes disrespectful references to the Mendelssohn Wedding March in this finale.

A feeling for the grotesque derived from Mahler, the neoclassicism of Stravinsky and Hindemith (a major influence in Australia in the 1950s) and Dreyfus' own expertise as a bassoon player form the stylistic background for this *Trio*.

LITTLE SUITE FOR WIND TRIO

Margaret Sutherland (1897–1984)

- 6 Vivace
- 7 Tempo di Menuetto
- 8 Allegro
- 9 Molto Vivace
- 10 Allegro

Throughout her life Margaret Sutherland was a champion of Australian music, as a performer, broadcaster, arranger of concerts, publisher and publicist.

Though her compositions are not vast in number, they reveal her striving to reflect both her Australian environment and personal identity through her music.

The *Little Suite for Wind Trio* was written for George Dreyfus to play with his chamber music ensemble during his Melbourne New Music Ensemble days.

OLD MELBOURNE for bassoon and guitar
George Dreyfus (1928–)

- 11 232 The Esplanade East, Port Melbourne
- 12 36 Storey Street, Parkville

- 13 1 Nelson Place, Williamstown
- 14 29 Sackville Street, Kew
- 15 Rolland House, Rathdowne Street, Carlton
- 16 70 Albert Street, East Melbourne

Old Melbourne was commissioned by the University of Melbourne under the Albert H. Maggs Award in 1973 and first performed by Jochen Schubert, guitar and the composer as bassoonist at the National Trust of Victoria's historic property "Illawarra" on 6 May, 1973.

At the time of composition George Dreyfus was much influenced by his friend, the architect, historian and composer George Tibbits (also a Maggs Award winner), who was very active in the Melbourne inner suburb renewal movement to retain old buildings.

Dreyfus took the cast iron ornamentation of balcony panels, frieze panels and gates, as published in the 1901 Catalogue of the Excelsior Foundry of William Stephens, South Melbourne, and turned their "swirling movement" into musical passages. The complexity of the composition demands a high level of virtuosity from the two performers.

Each of the six movements is headed by the address of the building where the cast iron ornament may be found (or may not, if the building has been pulled down). Follow the route while you listen to the music and you will have a pleasant imaginary tour of Old Melbourne.

PETITE SUITE for flute, clarinet and bassoon
Adolph Weiss (1891–1975)

- 17 Ricercare

- 18 Fantasia
- 19 Sarabande
- 20 Gigue

As a bassoon player, Adolph Weiss had an illustrious career in the Russian Symphony Orchestra of New York under Modest Altschuler, the New York Philharmonic under Gustav Mahler, the Chicago Symphony under Frederick Stock, the San Francisco Symphony under Pierre Monteux and finally in Los Angeles, where he played both in the Philharmonic under Alfred Wallenstein and in Film Studio orchestras.

To further his studies as a composer, he went from 1925–26 to study with Schoenberg, at first in Vienna, then following him to the Akademie der Künste in Berlin. The master's style of composition is particularly evident in the strong contrapuntal elements in the *Petite Suite*, composed in 1939.

THREE PIECES for flute, clarinet and bassoon
Walter Piston (1894–1976)

- 21 Allegro scherzando
- 22 Lento
- 23 Allegro

Piston's early works, of which this composition is one, were influenced in part by Stravinsky but more deeply by the French neo-classicism of Fauré and Roussel. Gallic qualities of clarity and proportion are found throughout his work; neo-Baroque elements which developed in the 1920s can be found in much of it. The composition of the *Three Pieces* in 1926 coincided with his studies in Paris with Nadia Boulanger and Paul Dukas.

There is lots more music composed by George Dreyfus ... check out move.com.au