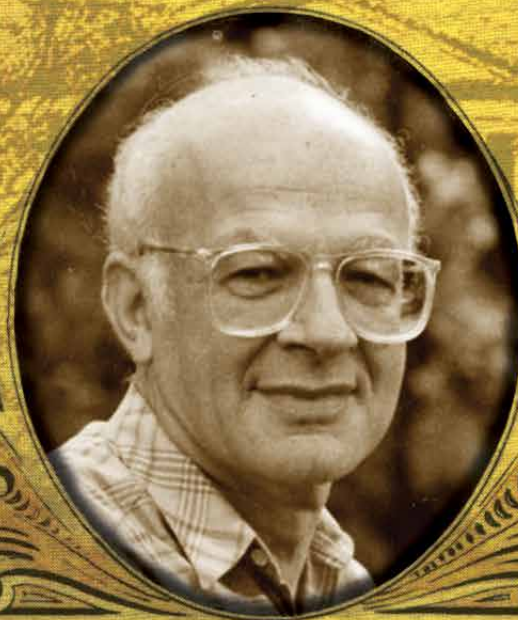


THE BRASS BAND MUSIC
OF
GEORGE DREYFUS

PLAYED BY
KEW BAND

**FANFARE FOR A NEW DOME
GREAT EXPECTATIONS &
SELECTIONS FROM THE SENTIMENTAL BLOKE**



Move Records presents,
for the very first time, a
CD of the brass band music
of prolific composer George
Dreyfus, performed by the
award-winning Kew Band.

BONUS

This recording also celebrates the
re-opening of the glass dome of the
State Library of Victoria in 2003,
and, courtesy of Channel 9 News.
The news item of the special event
was broadcast on 8 July 2003. See it
on YouTube or the Move website:
[move.com.au/disc/the-brass-band-
music-of-george-dreyfus](http://move.com.au/disc/the-brass-band-music-of-george-dreyfus).

- 1 **Fanfare for a new dome** 2'49"
- 2 **Lawson's Mates** 2'43"
- 3 **Great Expectations** 2'39"
- 4 **Dimboola - Water music and Waltz** (1978) 7'38"
- 5 **Expo 70** 1'37"
- 6 **Roaring Days** 11'50"
- 7 **Hallelujah for Handel** 2'08"
- 8 **Larino, Safe Haven** 2'43"

Selections from the Sentimental Bloke

- 9 **The Australaise** 3'44"
- 10 **A Bonzer Night** 1'27"
- 11 **The Song of Charlie Mopps** 1'25"
- 12 **A Bridal Song** 0'40"
- 13 **Hitched** 0'54"
- 14 **The Call of Stoush** 2'08"
- 15 **A Morning Song** 1'23"
- 16 **Farm Duet** 2'27"
- 17 **The Mooch o' Life** 3'10"
- 18 **Rush** (the brass band version) 2'32"

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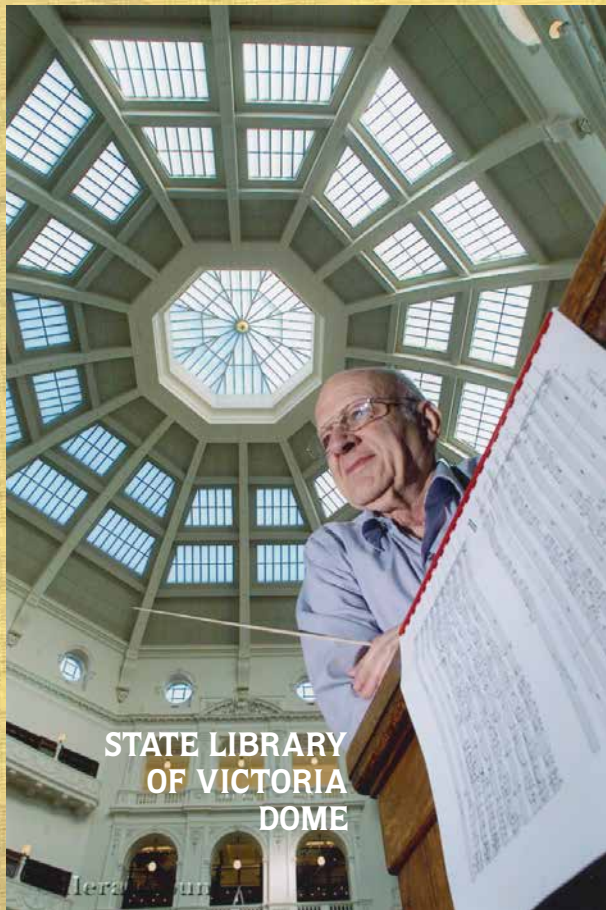
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1 Fanfare for a new dome

Very few Melbourne buildings have been honoured with their own personally written fanfare. However, Composer George Dreyfus has been fortunate enough to pen not just one fanfare but two of these celebratory pieces.

The first fanfare was to mark the opening of the National Gallery of Victoria's Great Hall in 1968 and the second was to herald the opening of the



restored domed reading room of the State Library of Victoria in 2003. George refers to a concept Giovanni Gabrieli and Heinrich Schütz devised when they wrote the fanfares for the opening of St Mark's Cathedral in Venice. "A fanfare has to be very direct and simple. If it's too complex you can't follow it around the space".

The architectural design of the domed reading room was a key element of his composition and allowed him to position brass instrumentalists in the reading room's four separate galleries, ensuring the audience would turn and follow the sounds – a bit like being at the tennis!

2 Lawson's Mates

In this television series, three or four short stories by Australia's great national author, Henry Lawson, were compressed into single episodes. To encompass the varying moods, Dreyfus wrote a theme, full of warmth and friendly compassion. It is in the style of an Australian folk-



song without being derived from or based on one, this being what the Israeli composer Alexander Boscovich once aptly called 'imaginary folk-lore'. Actors Max Gillies and Graeme Blundell, now both household names, acted in the series.

3 Great Expectations

Film maker Tim Burstall gave George Dreyfus his very first film job, the Adventures of Sebastian the Fox in 1963, twenty three years later, in 1986, they were still working together, this time on Tim's fantasy version for ABC Television of Charles Dickens' masterpiece, Great Expectations, which freely developed Madgwick's adventures in Australia. In particular the series starred Sigrid



DIMBOOLA, 1978

Thornton, who, as George states, is much more famous now than Burstall and Dreyfus put together.

"Use Bold Jack Donahue" said Tim, that dark and bitter, even treasonable, folk song about the tragic bushranger who came to a nasty, sticky end, not all that inappropriate to many a character in Tim's own fantasy version of the Charles Dickens masterpiece. To fit the gloomy mood of the drama, Dreyfus made use of Bold Jack Donahue in a minor key, accompanying it with a

relentlessly driving rhythmic pattern and snarling muted trombones, for as an old, old shearer in a Toowoomba hospital told folk-song collector John Manifold all those years ago: "That's the way to sing Bold Jack Donahue, sonny; not sad, but with a stamp of the foot and a rasp in your throat!"

4 Dimboola - Water music and Waltz (1978)

Jack Hibberd's classic theatre-restaurant piece was turned into a feature film with a number of additions. One was the creation of Shovel, the town of Dimboola's bandmaster, a musician of considerable conceit if not originality. Dreyfus selected a brief and incomplete sketch of Mozart, ascribed it to Shovel and then completed it in a most un-Mozartian fashion, the original film-script calling for the local fire engine to drive through the Dimboola band while it was on parade. Although this significant

moment in Australian film history never quite materialised, the mood of the music in the suite that Dreyfus arranged from the film is evocative of the varied moments in the life of a Victorian country town.

5 Expo 70

Renowned Australian architect, Robin Boyd, was commissioned to devise the Australian Pavillion at the World Expo 1970 in Osaka, Japan. Naturally he commissioned Dreyfus to devise the music. George was very fashionable all those years ago.

"The Japanese only know two Australian tunes " said Boyd, "Waltzing Matilda and Click go the shears, use them!"

George combined them, made arrangements of the hybrid tune for the Sydney Symphony Orchestra and for the Don Burrows Quintet. Doug Trottmann made a rousing arrangement for brass band, subsequently played by the Diamond Valley Band in the 1989 Moomba Procession. George made a version for the Traditional Chinese Ensemble, which you can hear on the Move CD: MD 3190. George's hybrid tune is obviously bloody durable, just like the 1974 Mercedes he drives. Good luck to you George, and by the way, he became fashionable again.

After all those years, his Sextet for Didgeridu and Wind Instruments was being played at non other than the World Expo 2000 in Hanover, Germany.

6 Roaring Days

As a composer George has been very involved with the Australian Brass Band movement for more than a decade.

Roaring Days was commissioned for the 1982 Australian Tour of the Grimethorpe Colliery Band. The title is

taken from a poem by Henry Lawson which deals with a way of life in the Australian bush and on the goldfields that came to an end with the building of the railways.

In this composition, Dreyfus has drawn on three folksongs of the day. The Queensland Drover, the Banks of the Condamine and Tambaroora Gold, transforming them through his characteristic technique of developing variation into music eminently suitable for performance by brass bands.



GRIMETHORPE COLLIERY BAND, 1982

7 Hallelujah for Handel

After the chart-stopping success of Rush in 1974, Dreyfus was asked to write the music for the ABC Television series Power without Glory, based on Frank Hardy's great Australian classic. Here is a quotation from George's biography, The Last Frivolous Book

"There was a great debate about whether or not I should use 'music of the day'. It was the time of Hollywood's remake of that marvellous novel, Day of the Locusts, which certainly used 'music of the day'. So I thought I'd use music of the Power without Glory days, which meant starting in the 1890s.

"I rang historian Geoffrey Blainey and asked him: 'If you were living in Sackville Street, Collingwood, parallel to Johnson Street – where the tote was in 1890, what music do you reckon you would have heard?'

"He said people wouldn't have heard any. They wouldn't have had the money to go into town and hear concerts. Although John West and his mates were Catholics, the only music they would have heard would have been Salvation Army bands.

"'What d'you reckon?' I asked the ABC. 'Fine' they said. So I went back to Geoffrey. 'What would the Salvation Army bands have played?'

" 'I don't know,' he replied, 'but my dad's still alive and he's ninety, and he reckons they would have played the march from Scipio and See, the Conquering Hero Comes from Judas Maccabaeus'.

"So I started. First, I combined the melodic line of one piece with the bass line of the other. Then I contacted a Salvation Army band and got to know Colin Woods, the bandmaster, and borrowed from him the oldest bandbook he had. It was one of those little books that they pin up on their cornets. Then I got him to record a few hymns. I took a tape recorder into the Citadel (as they call their church buildings) and they spent some time putting things down for me.

"Then I wrote my theme for Power without Glory and it was a fusion of those two Handel pieces plus some up-tempoed hymns, and one other piece that I felt Melbourne folk of that time must have heard. It was Valentine's aria, Bravest Hearts from the most popular opera of the day, Gounods Faust. One of the greats in Melbourne Brass Band history, the late Merv Simpson, recorded my freshly composed Power without Glory theme music with a super group of professional bandsmen at the Robert Blackwood Hall and I took the tape down to the ABC Ripponlea studios and played it to them. They thought it was all wrong. Why? It was NOT the Theme from Rush!

"Over the next week-end I quickly wrote and recorded a new Power without Glory theme for normal symphony orchestra. But never one to waste anything, I recycled the brass band version by just sticking the new title of Hallelujah for Handel on the old brass band parts and have been performing it at my brass band concerts ever since" George Dreyfus... and I hope that you enjoy the music

8 Larino, Safe Haven

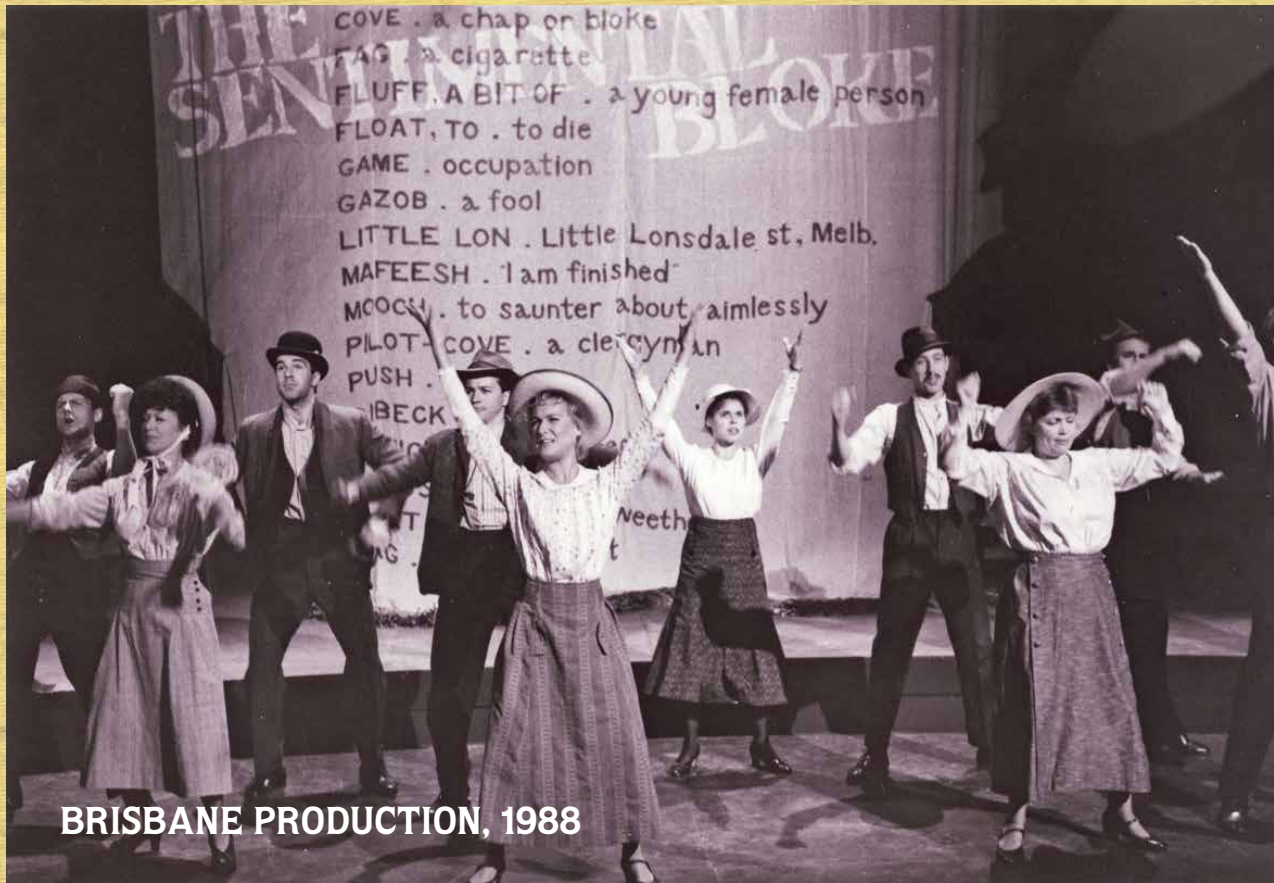
In July 1939 George Dreyfus, his brother Richard and a group of fifteen other German-Jewish children, arrived in Melbourne. They were children whose parents were thought to have little chance of getting away from the ever-worsening, even life-threatening, persecution of Nazi Germany.

The children were sponsored by the Australian Jewish Welfare Society and



were accommodated in a large house, 'Larino' at the corner of Whitehorse Road and Maleela Avenue in the suburb of Balwyn. After the war the children were dispersed, some to distant parts of the world.

To mark the 50th anniversary of their arrival in Melbourne, a reunion dinner was held on the 22nd July 1989, and when requested by the host, Dreyfus provided some dinner music to go with the occasion. The melody was actually the one written for the innocent scene in the television series Descant for Gossips made by Tim Burstall for the ABC in 1983, where young Vinny is given a dink on the bike by her friend Tommy Peters.



BRISBANE PRODUCTION, 1988

Selections from the Sentimental Bloke

In 1985 the Melbourne Theatre Company commissioned the actor/ director Graeme Blundell to stage a musical version for C J Dennis's great Australian classic The Sentimental Bloke. Blundell in turn chose Dreyfus as his composer, they had worked together at Carlton's famed Pram Factory theatre and in the ABC television series Lawson's Mates. Blundell greatly

valued the composer's track record as a reliable not to mention inspired artist, in particular his 'turn of hand' with Australian folk music, after all, this was seen to be the appropriate musical style for C J Dennis's folksy verse which many Australians can still recite by heart, to this very day. The singers for this recording are: Faye Bendrups, Mike Bishop, Don Bridges, Justin Connor, Marian Lees, Ian Lowe, Alison Richards, and Rosemary Richards.

9 The Australaise

Fellas of Australia
 Blokes and coves and coots
 Shift yer bloomin' carcasses
 Move yer flamin' boots
 Gird yer bloody loins up
 Get yer bloody gun
 Set the bloody enemy
 An' watch the buggers run

Get a bloody move on
 Have some bloody sense
 Learn the bloody art of
 Self de-bloody-fence

Have some bloomin' brains
 Beneath yer flamin' lids
 And swing a bloody sabre
 Fer the missus and the kids
 Chuck supportin' bloody posts
 An' strikin' bloody lights
 Support a bloody family
 An' strike fer yer bloody rights

Joy is bally fleeting
 Life is jolly short
 What's the use uv wastin' it
 All on silly sport
 Hitch yer ruddy tip-dray
 To a flamin' star
 Let yer bloody watchword be
 Australia-bloody-ar

'Ow's the bleedin' nation
Goin' to expand
Lest us bloody blokes and tarts
Lend a bloody 'and
'Eave yer bloody apathy
Down a bloody chasm
'Ump yer bloody burden with
Enthusi-bloody-asm

When the bloody bugle
Sounds ad-bloody-vance
Don't be like a flock of sheep
In a friggin' trance
Biff the bloody foeman
Where it don't agree
Spifler-bloody-cate him to
Eterni-bloody-t

Fellas of Australia
Cobbers, chaps and mates
Hear the bloody enemy
Kickin' at the gates
Blow the bloody bugle
Beat the bloody drum
Uppercut and out the cow
To kingdom-bloody-come

10 **A Bonzer Night**

A bonzer night
The moon was shinin' bright
Turning the waves all yella where it sets
A bonzer night! A bonzer night!
The sparklin' sea, all sorta gold and green

A bonzer night
A band is playin' some soft dreamy tune
A bonzer night!

The wet sands glistened an' the gleamin'
moon
Shone yella on the sea, all streakin' down
To 'ear 'er voice, it's gentle sorta tone
Like soft dream music of some dago band

A bonzer night
The way she raised her shinin' eyes to mine
A bonzer night!

11 **The Song of Charlie Mopps**

A long time ago, way back in history
When all they had to drink,
was nothin' but cups o' tea
Along came a man, by the name of Charlie
Mopps
An' he invented a wonderful drink,
and 'e gave it the name of hops

Oh, he should have been an emperor,
a sultan or a kin
And all his praises, ever shall we sing
Oh, look at what he's done for us, he's filled
our hearts with cheer
Lord bless Charlie Mopps,
the man who invented beer

When beer was first invented, it was very,
very dear

Fancy paying a 'chaser' for a glorious
glass of beer
People of the day, were foolish so they
say
They used to chew the hops
and throw the beer away

12 **A Bridal Song**

Some have gone from us forever
Longer here they might not stay
They have reached a fairer region
Far away, far away
They have reached a fairer region
Far away, far away

13 **Hitched**

You could'a outed him, right on the spot
I was so rattled when that porter spoke
For strewth! Them tickets he had fair
forgot
But he just laughs and takes it for a joke

"We must excuse", he says,
"new married folk]"
An' I pays up and grins, an' blushes red

It shows how married life improves a
bloke
If he'd been single, he'd a' punched his
throat
It shows how married life improves a
bloke

If he'd been single, he'd a' punched his
throat
It shows how married life improves a
bloke
If he'd been single, he'd a' punched his
throat

14 **The Call of Stoush**

Why does a wild bull fight to guard the
mob?
Why does a bloomin' bull-ant look for
fight?
Why does a rooster scrap an' flap an'
crow?
'E went because he damn well 'ad to go
'E's one of our brave boys alright, alright
'E went because he damn well 'ad to go

'E never spouted no high sounding stuff
About stern duty and 'is country's call
But in his way he heard it right enough
A callin' like the shout of "On the ball!"
Those times the footer brings us a
great joy
An' Saints and Carlton roughs it up
wiv 'Roy

15 **A Morning Song**

The thrush is in the wattle tree and oh
you pretty dear
He's callin' to his little wife for all the
bush to hear

He's wantin' all the bush to know about
his charmin' hen
He sings it over fifty times and then
begins again
For its morning! Morning!
The world is wet with dew
With tiny drops a-twinkle
where the sun comes shinin' through

The thrush is in the wattle tree,
red robin's underneath
The little bluecap's dodging in and out
among the heath
An' they're singin' boy they're singin'
like they'd bust 'emselves to bits
While up above old laughin' jack is havin'
forty fits
For its morning! Morning!
The world is wet with dew
With tiny drops a twinkle
where the sun comes shinin' through

16 **Farm Duet**

Some women they have the luck, like you
Their lives seem made for love and peace
of mind
But me, I'm one of the unlucky kind
I gave up dreaming dreams, they don't
come true

Don't talk such rubbish, you got the blues
We all have bad luck at times,
but it mends

And you're still young my dear,
you have good friends
Why should you feel that you must
always lose?

The sun's still shining
Birds still sing and court
And men still marry

There is no love
Hope lasts my dear
Or peace of mind for me
Hope lasts till life is done
Life's made me hard
And life can bring
And hard I've got to be you joy,
I know it can

17 **The Mooch o' Life**

Another day gone by, another night
Creepin' along to douse day's golden light
Another dawnin' when the night is gone
To live and love, an' so life mooches on

But when the moon comes creepin' o'er
the hill
And when the mopoke calls along the
creek
I take my cup of joy and drink my fill
And ask myself, what better could I
seek?

Livin' and lovin', learnin' to forgive

The deeds and words of some unhappy
bloke
Who's missed the bus so, so 'ave I come
to live
An' take the whole mad world as half a
joke

Times I have thought when things were
goin' crook
When hope turned dark and love forgot
to smile
Of somethin' I once read in some old book
Where an old sorehead asks, is life
worfwhile?

But in that stillness as the day grows dim
An' I am sittin' there, wiv' 'er and 'im
My wife, my son an' strength in me to
strive
I only know, it's good to be alive

Every song I hear the thrushes sing
That everlasting message seems to bring
An' every wind that whispers in the trees
Gives me the word, there are no joys
like these

Livin' and lovin', learnin' day by day
Pausin' a minute in the balmy strife
To find that 'elpin' others on the way
Is gold coined for your profit, such is life

An' take the whole mad world as
half a joke

An' take the whole mad world as
half a joke
An' take the whole mad world as
half a joke
As half a joke, as half a joke, as
half a joke
A joke, a joke, a joke, a joke, a joke, a joke
A joke, joke, joke, joke, joke

18 **Rush** (the brass band version)



MALVERN TOWN HALL, 1986



**KEW BAND AT THE
BEGONIA FESTIVAL, 1988**



**GEORGE DREYFUS [rear] WITH FELLOW
COMPOSERS BRUCE ROWLAND, BRIAN
MAY AND BRUCE SMEATON**

Kew Band is one of Australia's premiere brass bands having had many competition wins and a history going back to 1890. It has recorded a number of compact discs, plays regularly at festivals, concerts, public events, has toured Japan, and is heard frequently on ABC Classic FM. kewband.org.au