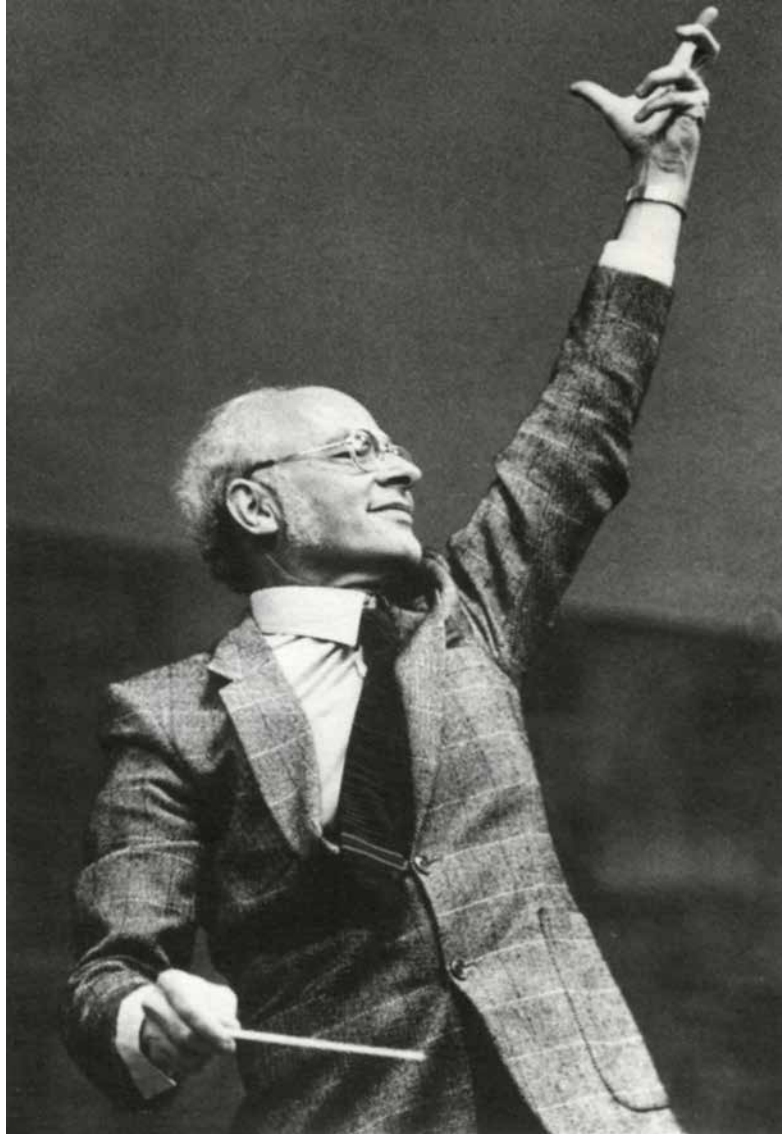


The Marvellous
World of **GEORGE DREYFUS**

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**GEORGE
DREYFUS**

**GERMAN TEDDY:
SYMPHONY FOR MANDOLIN ORCHESTRA**

- 1** Allegro vivo 6'31"
- 2** Lento 6'18"
- 3** Allegro con brio 6'18"
Mandolin Orchestra conducted by Fred Witt

- 4** **TENDER MERCIES** 3'29"
Alec Grieve, horn ... Len Vorster, piano

- 5** **LARINO, SAFE HAVEN** 11'46"
Jeffrey Crellin, oboe
Martin Lee, oboe
Meredith Rowe, cor anglais

AUSCAPES

- 6** Gold Coast, 1900 1'32"
- 7** Gold Coast, 1990 3'41"
- 8** Ernest Giles Crosses the Western Desert, 1875 3'48"
- 9** Hikers Climb Mount Ellery, East Gippsland, 1990 3'07"
- 10** Saturday Night, 1990 2'20"
Methodist Ladies' College Chorale,
conducted by Jane Elton-Brown

- 11** **THERE IS SOMETHING OF DON QUIXOTE IN ALL OF US** 8'02"
Jochen Schubert, guitar

- 12** **LARINO, SAFE HAVEN** 2'03"
Gaetano Salvatore, trumpet
Len Vorster, piano

- 13** **THE ADVENTURES OF SEBASTIAN THE FOX** 10'39"
The Melbourne Bassoon Quartet: Max Neil,
Heather Steel, Joanne Russell-Clarke, George Dreyfus
narrated by Adrian Rawlins
recorded live in concert at Montsalvat

GERMAN TEDDY: SYMPHONY FOR MANDOLIN ORCHESTRA

- 1** Allegro vivo
- 2** Lento
- 3** Allegro con brio

If you ever visit the Ballarat cemetery you will not be able to miss the memorial for the miners who fell at the Eureka Stockade uprising on the 3rd of December 1854. One of those listed on the memorial is Eduard Thonen and his place of origin is given as Elberfeld, Prussia. This town is of course the old name for Wuppertal, the birth place also of George Dreyfus.

If you ever visit the State Library of New South Wales and look into the Alfred Hill collection, you will find the original manuscript of the folk song "German Teddy" who turns out to be none other than Eduard Thonen. So when Dreyfus received a commission in 1983 from his friend Hartmut Klug, the conductor of the Mandolin orchestra in Wuppertal, to compose a work for that ensemble, what could be better than to combine all these factors: a Symphony composed by a German-born Australian composer, based on an Australian folk song found in the collection of another Australian composer, about the life of a German miner, who died in the city which is also the birth-place of Dreyfus's wife Kay? For use in the first movement of the symphony the "German Teddy" song is speeded up to double tempo, making it ideal for playing on plucked instruments. The song itself is cited and also goes through various transformations during the course of the movement.

German Teddy made a mint from diggers' thirsts,
'Lemonade a shilling' was his cry.
But for diggers' rights he paid a steeper price,
'Neath the silver Southern Cross to die.

On that hot Eureka morn with sword in hand,
With old Robbo, Happy Jack and Quin,
German Teddy led the Paddies and Canadians,
Never doubting Lalor's cause would win.

When the redcoats fired to show that might was right,
'Death to butcher Hotham!' was the cry.
In the heat of battle Ted served lemonade,
And the miners made the Pommies fly.

Reinforced the soldiers drove the rebels back,
Bloody gurgles mingled with their cries.
Down went Robbo, Ross and Quin and Happy Jack,
Teddy choked on lead, light left his eyes.

For the blue Eureka flag he gave his life,
In that Stockade 'neath the blazing sky.
Could have stayed in Elberfeld and found a wife,
Now in Ballarat he'll ever lie.

With permission State Library of New South Wales

The second movement reveals music of a darker, night-time, nature. The last movement is a bright fantasia with varied moods, finishing with a citation of the greatest Australian mining music of all time, the composer's own theme for the television series "Rush".

4 TENDER MERCIES

One day in 1982 the phone rang. It was the film-maker Bruce Beresford in New York. Three days later Dreyfus was back in the city which he remembers so affectionately from the time when his opera Garni Sands was produced there in 1975. Beresford, who knew the composer's film music from the World Record Club LPs (now reissued Move CD

and iTunes), thought him just the right man to compose the music to go with the long shots of the Texan wide open spaces which are one of the features of Tender Mercies, the feature film Beresford was just completing. The film itself, about a down-and-out singer, played by Robert Duval who won an Oscar for his performance, was full of country and western songs. Beresford wanted Dreyfus to write the titles and background music, lyrical in nature, but not related to the songs in the film.

The composer had a lovely five weeks in New York, living in a style becoming to film makers, wrote the music and recorded it with moonlighting musicians from the New York Philharmonic and Metropolitan Opera Orchestras. He came home to Camberwell and from the fees bought a one hundred year old English cast iron fountain for his garden. It is still there, having featured in countless PR photographs and Television footage about the composer. But his Tender Mercies music did not fare so well. By the final editing stages all of it had disappeared from the film. In fact the critics of the New Yorker magazine commended Beresford for the silence behind the longshots of Texas.

Undaunted, Dreyfus has since arranged the theme for brass band and, at the request of the Australian Music Examinations Board, for french horn and piano.

5 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 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 of 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.

When, later that year, the oboist Jeffrey Crellin asked Dreyfus to compose a Trio for two oboes and cor anglais, Dreyfus chose the same melody as the theme for a set of Variations, naming the complete work Larino, Safe Haven. Beethoven composed two works for this combination, the Trio Opus 87 and, similar to Dreyfus, a set of Variations, in this case on the aria "La ci Darem" from Mozart's opera Don Giovanni.

AUSCAPES

Methodist Ladies' College in the old inner Melbourne suburb of Kew has a more than a one hundred year old tradition of excellence in the performance of choral music. Nowhere is this more

exemplified than in the work of its outstanding director of music, Jane Elton-Brown. As a composer Dreyfus has worked with the college over many years. Large choirs from the school have sung at concerts of his music at the Myer Music Bowl, Dallas Brooks Hall and Malvern Town Hall. He wrote the Celebration Cantata for the school's Centenary at the Melbourne Concert Hall in 1982. For the unaccompanied MLC Chorale he wrote Lifestyle in 1988 and Auscapes in 1990. Both works have texts by the head of the school's English department at the time, Roslyn Otzen.

6 Gold Coast 1900

...whisps....whisps drifting,
slivers of mist sliding over water,
tea-brown and smooth
tongues of mist smoking in the burnished
mirror water

Marsh terns, turning their slow heads
spotted crane, spur-winged plover

And stalking on stick legs,
jab jab Jabiru
lance beak stab stab
flush and flurry rippling the glass

And there! White Ibis.

7 Gold Coast 1990

It's all happening here, on the Gold Coast!
Sun, surf and splendid investment opportunities.
You too can own your very own luxury, fully
serviced five-star apartment. Ah!

It's all happening here, on the Gold Coast!
Sun, surf and video surveillance in the lobby.
We've drained the swamps to create our own
four-hundred berth marina.
A million dollars. Ah!

Greying Victorians
rolling over
into the sun
lunch on the patio
Card afternoons
Let's go to the casino

Penniless street kids
lying empty
down on the beach
stand in the dole queue
Long afternoons
What's the point of it all?

It's all happening here, on the Gold Coast.
Sun, surf, and international convention centres
Why don't you play a challenging eighteen holes
on our superb championship golf course?
Ah!

You want to know where Paradise is?
It's here!

8 Ernest Giles Crosses the Western Desert 1975

It is utterly waterless
a region utterly unknown to man
utterly forsaken by God.

Where is the bright region of rest?

We are a sad and solemn procession
stalking slowly onward to the tomb.

9 Hikers Climb Mt Ellery, East Gippsland, 1990

Heave up the packs: shoulders squared.
We're off to conquer Mt Ellery!
Spirits soar with the great Mountain Grey Gums.
Hard brown legs spring to the zing of a bright clear
day
Noses twitch with warm earthy smells;
eyes seek Black Olive-berry and the sharp purple
Monkey-mint flower;
ears tune to bird-song, o'er thump
and clatter of feet.

Enduring trudge...and trudge
eyes on the heels...in front
rise and fall, rise and fall
chafing toes, cutting shorts
oh, for some water!
Not yet, not yet -
Are we nearly there...yet?

Slippery track squeezing us up and up.
Huge rocks fill the sky.
Now there's a metal ladder,
now only a massive chain.
Heave and heave and heave
straining for the summit
atop a giant clutch of stony eggs.

sudden space
Clean wind
Errinundra at our feet.
We have reached heaven.

10 Saturday Night

Going to the city
disco dancing movie magic
throbbing throbbing
heart of the people
beat of the music
deafening deafening
laughter and friends
perfume and bright lights
and blood red lipstick. Wow!

Staying at home	Feeling so tired
and nobody's rung	the night's slipping away
can't go out	Want to go home
have to mind my sister	something on tomorrow
and all that homework	I've got such sore feet
Saturday night	Saturday night
and nobody's rung	slipping away.

11 THERE IS SOMETHING OF DON QUIXOTE IN ALL OF US

Miguel de Cervante's works and life have stimulated many composers from the 17th century onwards. Don Quixote alone has served as the basis for over 100 pieces; the first seems to have been an anonymous Ballet de Don Quichot performed only nine years after the publication of the first part of the book. The first opera was probably *Il Don Chisciot della Mancia* by Carlo Sajon, performed in Venice in 1680. This was followed by J P Förtsch's opera *Der irrende Ritter Don Quixotte de la Mancia* (Hamburg, 1690) and the engaging *Comical History of Don Quixote*, a play by Thomas D'Urfey with music by Purcell and others (London, 1694-5). The first Spanish opera was *Las Bodas de Camacho* (1784) by Pablo Esteve y Grimau. Other composers who have based operas on episodes from Don Quixote include Antonio Caldara (1727 and 1730), Paisiello (1769), Niccolò Piccinni (1770),

Mendelssohn (1825), Donizetti (1833), Ruperto Chapi (1902), Massenet (1910), Falla (1923) and Ernesto Halffter (1944). Ibert composed music for a film about Quixote (1932) and Roberto Gerhard wrote both ballet music (1940-41) and incidental music for a radio play based on the story (1940). Among the many songs inspired by Don Quixote Ravel's *Don Quichotte à Dulcinée* (1932-3) and Ibert's *Chansons de Don Quichotte* (1932) have met with more success than those by Spanish composers. In the same way Telemann's suite (c1761), Anton Rubinstein's humoresque (1875) and, in particular, Strauss's tone poem (1897-8) have outshone programme pieces by Ruperto Chapi (1869), Jesús Guridi (1915), Oscar Esplá (1929) and G Gombau (1947).

In 1990 George Dreyfus wrote his piece for solo guitar at the request of the pianist Len Vorster for inclusion in a Don Quixote Concert which Vorster was organizing in the Great Hall of the National Gallery of Victoria, the scene of many of Dreyfus's own concerts for many years.

12 LARINO, SAFE HAVEN

The theme has been arranged for trumpet and piano at the request of the Australian Music Examinations Board.

13 THE ADVENTURES OF SEBASTIAN THE FOX

Sebastian's Theme Song
The Doll's House
Playtime
The Potter's Wheel
The Pieman
The Jinker Ride
Lullaby
The Chase

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's early works: the woodwind Trio, (available on Move Records) the *Galgenlieder* and *Songs Comic and Curious*. This music – joyous, flippant and often bizarre – was much admired by the composer and music critic Dorian Le Gallienne, who recommended Dreyfus to Burstall.

Dreyfus has extracted eight short movements from the soundtrack for this suite. A whimsical text, read by a narrator, 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.

The version for wind quartet is recorded on Move CD Rush, and a CD and DVD set includes a selection of the Sebastian films (Sebastian's Greatest Adventure).

Recorded during 1988, 1990 and 1991 at Xavier College, Methodist Ladies' College, Montsalvat and Move Records' studio

Digital recording: John D. Smyth
Don Quixote and Adrian Rawlins narration for The Adventures of Sebastian the Fox recorded by Martin Wright

Digital editing: Martin Wright

Portrait Bust: Matcham Skipper

The Mandolin Orchestra, conducted by Fred Witt

First mandolins: Stephen Morey (leader), Michelle Wright, Kurt Jensen, Kon-Ewen Wong

Second mandolins: Jill Johnson, Cass Azzaro, Noeline Sherwin, Joy Petersen

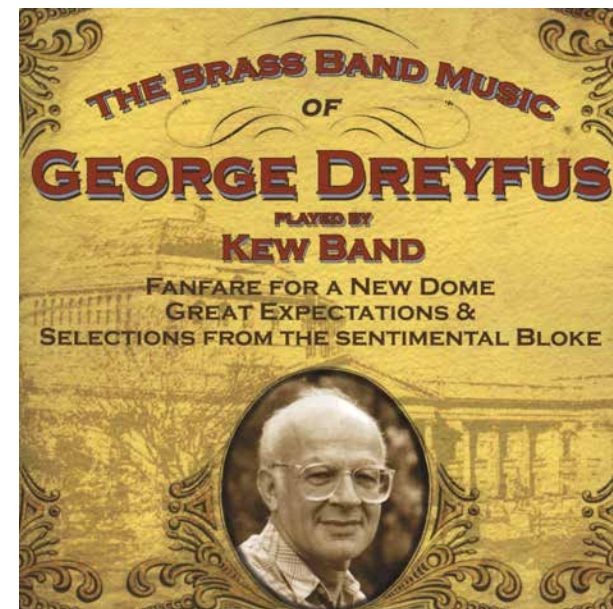
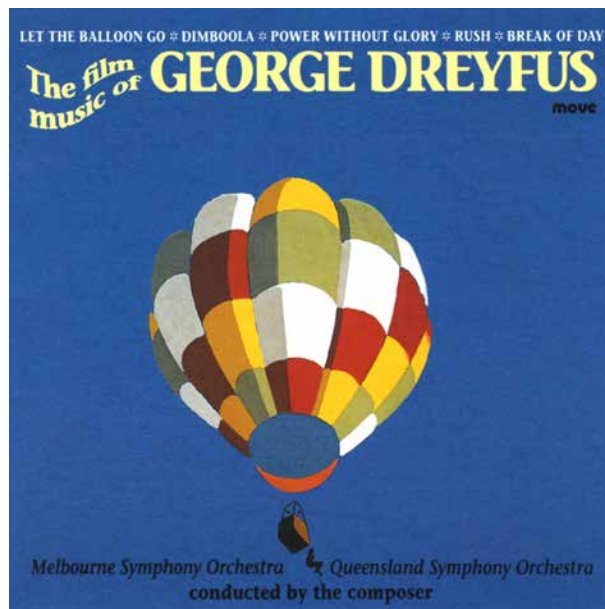
Mandolas: Joan Harris, Jinette de Gooijer, Shirely Watson, Chris Rodenberg

Guitars: Michael Scotton, David Parker, John McGregor

Bass: Steven Rossell

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some of George Dreyfus' other recordings available on Move Records

