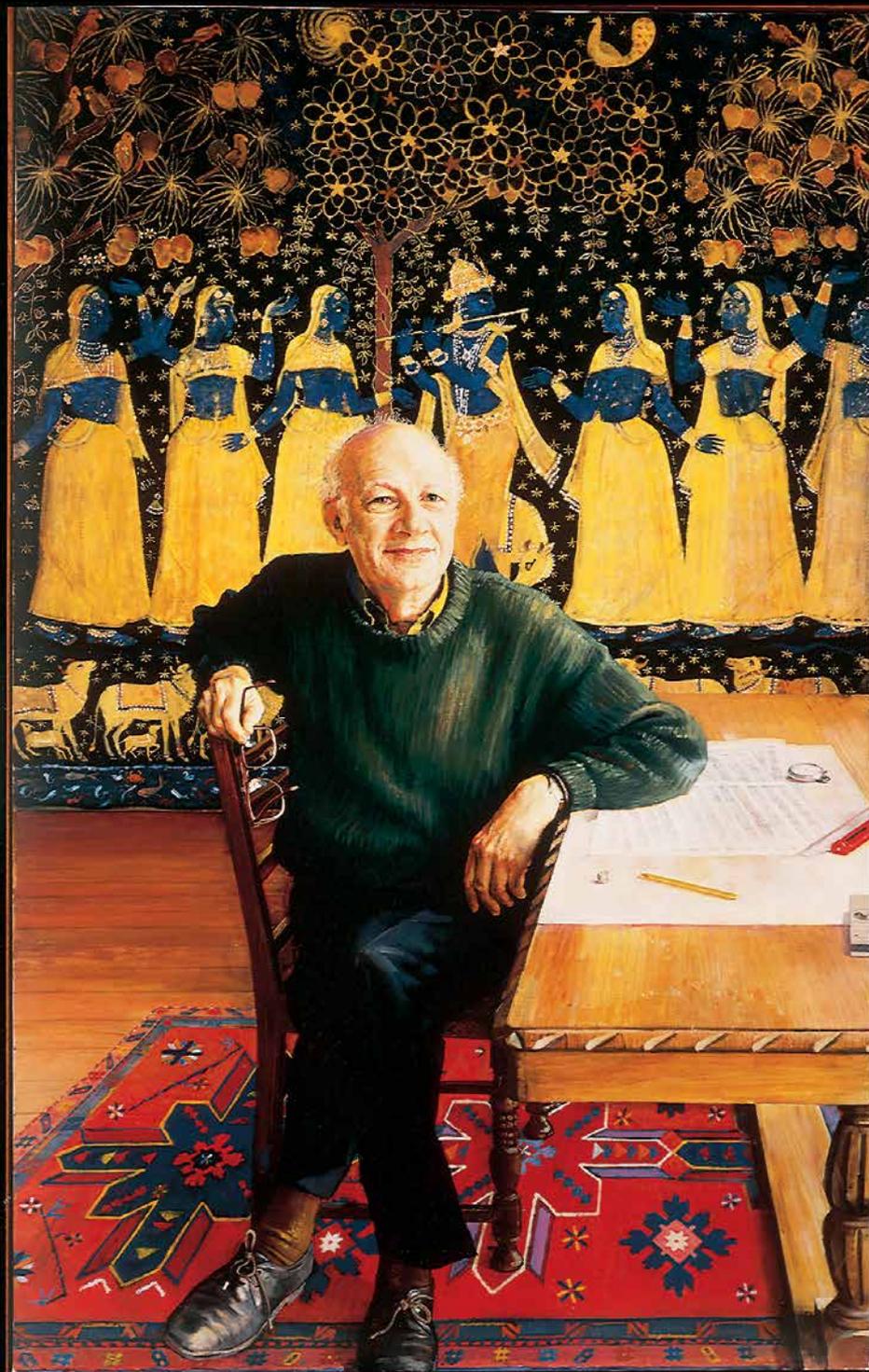


# THE MARVELLOUS WORLD OF GEORGE DREYFUS

move  
digital

VOLUME 2



## Ned Kelly Ballads

- 1** Man in Iron 1'40"
- 2** Greta Lovesong 3'14"
- 3** The Kellys, Byrne and Hart 2'27"

*Tim Burstall/texts*

Alex Grieve/French horn  
 Kevin Edwardes/French horn  
 Kate Peart/French horn  
 John Ferguson/French horn  
 Jochen Schubert/guitar  
 Shanon Burchill/bass  
 Ben Smart/drums  
 Broderik Smith/vocals

## Lifestyle

- 4** Telephone 1'45"
- 5** Beach 1'31"
- 6** Chocolate 2'09"
- 7** Friendship 1'04"

*Roslyn Otzen/texts*

Senior Madrigal Group  
 (Methodist Ladies' College, Melbourne)  
 directed by Jane Elton-Brown

## **8** Rush 2'09"

The Band of the 5th Military District  
 conducted by Captain Colin A Harper

## **9** In Memoriam

### **Raoul Wallenberg** 7'35"

David Thomas/clarinet  
 Robert Chamberlain/piano

## Heidelberg 1890

- 10** Golden Summer; North Wind 2'06"
  - 11** Feeding the Chickens 1'37"
  - 12** The Departure of the SS Orient;  
 Redfern Station 1'38"
  - 13** The Flower Sellers 1'11"
- Marianne Collet-Stier/flute  
 Almut Riemenschneider/soprano

## **14** Homage à Victor Bruns 2'32"

The Melbourne Bassoon Quartet:  
 Rolf Kuhlmann / Paul Williams /  
 Ian Mansell / George Dreyfus

## **15** Stant Litore Puppes 3'49"

Christopher Cook/organ  
 St Peter's Eastern Hill, Melbourne

## Four Italian Songs

- 16** Rondinella 2'27"
  - 17** Ogni speranza 1'00"
  - 18** Rimprovero 2'57"
  - 19** Non m'aje da 1'29"
- Joanna Cole/soprano  
 Len Vorster/piano

## **20** New Gold Mountain 3'02"

The Australian Chinese Music Ensemble:  
 Wang Zheng-Ting/sheng (Chinese mouth organ)  
 Dong Qin-Ming/di zi (Chinese bamboo flute)  
 Shen Pan-Geng /er hu (Chinese violin)  
 Zheng Ning-Na/yang qin (dulcimer)  
 Wang Yu-Hua/zheng (table harp)

## **21** Nullabor Hideout 1'56"

Tom Paulin/cornet  
 Robert Chamberlain/piano

## **22** Quintet for Wind Instruments 7'43"

Prism Wind Quintet:  
 Clare Nicholson/flute  
 Michael Pisani/oboe  
 Doug Leutchford/clarinet  
 Elise Millman/bassoon  
 Cate Waugh/horn

## **23** Odyssey for a Lone Bassoon 8'39"

Matthew Wilkie/bassoon

## **24** Love Your Animal 5'55"

The Melbourne Musicians directed by Frank U Pam

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## Ned Kelly Ballads

It was 1964, Tim Burstall could not raise the money for his epic *Ned Kelly* feature film, Tony Richardson made it instead, with man-of-the-moment Mick Jagger as Australia's national hero, and ruined the story, so that no one has ever thought of making the film again. I, of course, full of enthusiasm, egged



on by Tim's self-confidence wrote the songs long before the film was to go into production and being a man-of-the-moment myself, backed my mock Australian folk songs with Mitch Miller sing-a-long French horns and Henry Mancini chords, associate with only the best and most famous has been my motto ever since.

## Lifestyle

It was 1988, Jane Elton-Brown, Director of Music, Methodist Ladies' College in Kew, said "write me something challenging for my Chorale", her senior girls, her best singers. I did, they all loved it, as did the audiences. Perhaps it was Roslyn Otzen's fetching texts. Jane has performed it many times since and in 1990 she commissioned the still more challenging Auscapes, recorded on *The Marvellous World of George Dreyfus, Volume 1 (Move)*, and finally in 1993, she commissioned Praise, which is so challenging that no one wants to perform it, there is a lesson for composers in there, somewhere.

## Rush

It was 1974, Cliff Green came to my house to brief me about the landmark ABC television series about to go into production, "use *The Old Palmer Song* for the theme music" he said, an apt choice, being one of the few Australian



folk songs about the Gold Rush. I was fired and instantly came up with the exciting theme which hit the charts and became an Australian evergreen, a cross word puzzle, a *Sale of the Century* riddle, a tune everybody knows and loves but no-one wants to play because of all the syncopations, ornamentations and other musical contortions not

to mention Schoenbergian developing variation techniques. But Sergeant A.F. James' splendid arrangement has solved that problem once and for all, even if the 5th Military District Band does spend most of the time playing *The Old Palmer Song*.

## In Memoriam Raoul Wallenberg

It was 1984, Bob Weis was very satisfied with my music for his epic, bi-lingual television series *Waterfront* (see track 16-19) and recommended me to Karin Altmann as composer for her documentary film about Raoul Wallenberg. Karin was in love with Robert Schumann's *Piano Quintet in Eb*

*Major, Op. 44*, I knew it well from my days as bassoonist in the Borovanski Ballet Orchestra, the ballet was called *Chiaroscuro*, I cloned some music with all the characteristics of the quintet, recorded it with some students and Karin hated it, though I thought it was another one of my “George, you are a clever fellow” musics. “Alright, compose it your own way” said Karin, a bit peeved that her idea had not come off, I set to, there wasn’t much money, and composed just 10 minutes of clarinet and piano music, Karin loved it, used it over and over again in her two hour documentary, the ship had come home, “Robert you can rest in peace now.” And if you want to know about Raoul Wallenberg, key in his name, make sure to spell it correctly, and it comes up blank, try Hungary, Holocaust or even Eichmann. Good Luck!

### Heidelberg 1890

It was 1995, Tom Roberts, Arthur Streeton, Frederick McCubbin, Charles Condor, David Davies, are very famous now, their paintings fetch huge prices at Christies’ Auctions. No wonder I reworked and extended the small score I wrote for Tim Burstall’s little art film in 1964, you never know, a bit may just rub off, *Heidelberg 1890* could rocket up the charts like *Rush*, go platinum overnight, like *Candle in the Wind*, but my advice would be hedge your bet, just for a little while.

The four movement suite from the



films relates, in order, to the following paintings:

- 1st movement:  
*Golden Summer* - David Davies
- North Wind* - Frederick McCubbin
- 2nd movement:  
*Feeding the Chickens* - Charles Condor
- 3rd movement:  
*The Departure of the S.S. Orient* - Charles Condor
- Redfern Station* - Arthur Streeton
- 4th movement:  
*The Flower Sellers* - Tom Roberts

### Homage à Victor Bruns

It was 1994, Helge Bartholomäus faxed from Berlin, “We are giving Victor a 90th birthday concert, please compose a short piece, no, not in your ‘new music’ style, the style of your *For Four Bassoons* but in the style of the bassoon quartet arrangement of *The Adventures of Sebastian the Fox* recorded on *The Marvellous World of George Dreyfus, Volume 1.*” (Move). “Compose something that Victor would have been proud to have written himself.”

Now Victor Bruns is to the bassoon what Niccolò Paganini is to the violin, countless bassoon students have agonised over his études, some have performed his concertos and all who knew him personally had great respect and affection for the former 2nd bassoon of the Berlin State Opera Orchestra, as this former 2nd bassoon of the Melbourne Symphony Orchestra has, and I had no hesitation to accede to the request of the 1st bassoon of the Deutsche Opera Berlin Orchestra, even without any money. And dear Victor





died just before Christmas 1996, also without a fortune, ah, what a self-sacrificing lot we composers are.

### Stant Litore Puppes

It was 1967, Ross Hohnen, Registrar of the Australian National University in Canberra, where I was the Creative Arts Fellow at the time, said “Why don’t you write something for my University, instead of symphonies for the ABC, documentaries for Film Australia, commercials for Bowater-Scott?” *The Australian* newspaper had just unmasked the Creative Arts Fellow as the composer of the *Sorbent* toilet paper thirty second opera commercial. “I want a ‘processional’ for our Graduation Day Ceremonies” demanded Ross.

Well, I recycled, no, not the thirty

second toilet paper opera but what could be more appropriate, and locally specific than the melody I had composed in 1965 to back the Australian National Library in Canberra segment of Film Australia’s *Australia Now*, the students paraded down the hall to the music in great style and everybody was very happy.

### Four Italian Songs

It was 1983, Greta Scacchi was not as famous as she is now, but all of us working on the television series *Waterfront* loved her. Adorable as she was, as Anna, the heroine of the show, luck did not come her way, her husband shot by fascists in Italy, her father shot by reactionaries in Melbourne, her lover shot by a hired killer on the waterfront, yet all the time she sang and accompanied herself on the piano consummately, no mean feat as the music proves.

In the first song, *Rondinella*, Anna sings at her father’s request, “Sing

me my favourite ballad, the one your mother used to sing to me”.

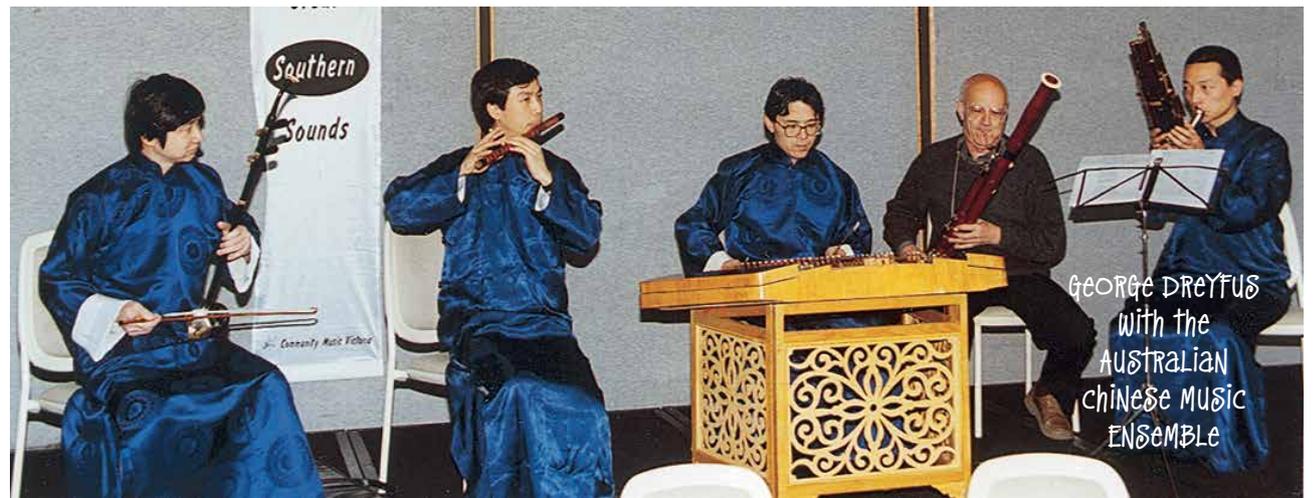
In the second song, *Ogni speranza*, Anna performs to an upperclass Toorak couple who are looking for a music teacher for their children.

In the third song, *Rimprovero*, Anna performs as an after-dinner entertainment in a swank Toorak home. The men sip port, smoke cigars and snooze. The ladies sit demurely.

Anna sings the fourth song, *Non m’aje da*, at her audition for the job in the chorus of the Bijou Vaudeville Theatre. “Too classie”, says the manager regretfully. She doesn’t get the job.

### New Gold Mountains

It was 1991, Wang Zheng Ting, the sheng (Chinese mouth organ) player, had helped me find Din An Ling the suona (Chinese oboe) player for the premier performance of the *Sound Sculptures* from my new opera *Rathenau*. He subsequently asked me to compose

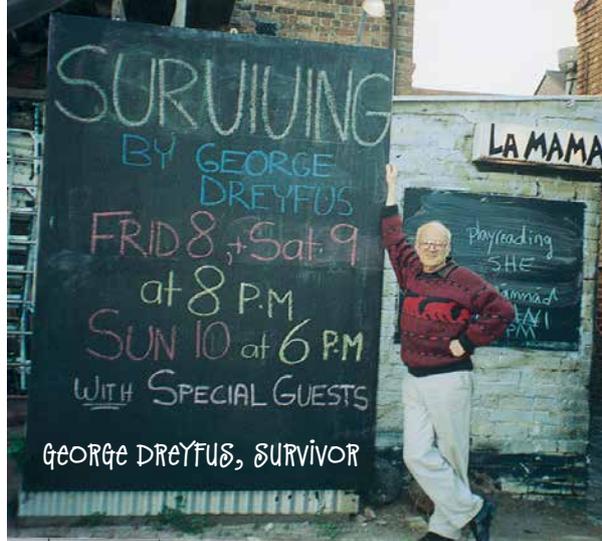


the 'Australian content' of the CD, he was planning to record with his Australian Chinese Music Ensemble. This I did in no uncertain way, recycling the theme music I had composed for the Australian Pavilion at the 1970 Expo in Osaka, Japan. The music in itself is a fusion of *Waltzing Matilda* and *Click Go the Shears*, of course giving the whole piece an authentic Chinese feel, another one of my "George, you are a clever fellow" musics.

### **Nullabor Hideout**

It was 1965, Tim Burstall had just been thrown off the children's adventure film he had been making for Film Australia because he refused to accept the cuts that were proposed by the producers.

"Censorship" he proclaimed loudly, committed freedom fighter that he was. Tim expected me to resign from the film, in solidarity, but I had just been thrown out of the Melbourne Symphony Orchestra and needed the money and was absolutely thrilled to get a toe into the Sydney film scene, and anyhow at the recording session the producers enthused about the 'upfront' titles music, just as nine years later cast and crew on the set of *Rush* raved about that definitely 'upfront' theme, as just about everybody raved about the composer himself in those far off days when he was ever so fashionable.



### **Quintet for Wind Instruments**

It was 1965, James Murdoch, insisted that I accept the invitation to compose a work for the ISCM concerts at the following years Adelaide Festival, it was very prestigious. All the young turks were having new works played. The national, meaning Sydney, press were going to be there. According to James it was career fostering important, no matter that I was in the throws of my two act full length opera *Garni Sands*, composing five film scores, and being musical director of the Melbourne ISCM Concerts, including Stockhausen's fiendish *Zeitmasse*, simultaneously! Those were the days and this hyper activity is aptly reflected in the *Quintet*.

### **Odyssey for a lone Bassoon**

It was 1990, Dick Letts, the then director of the Australian Music Centre called, 'they' or was it 'everybody', that means the Sydney music mafia of the day, had established the need

for a substantial solo bassoon piece by an Australian composer for advanced students of preprofessional level, for use in the ABC's Young Performers Award. There were no suitable pieces about, so 'they' all agreed I was the ideal choice to write the work. How could I resist? The money was marvellous. I set to, wrote it for myself to play and by 1996 *Odyssey* had become the kern ingredient of my new *Surviving* one man show, with which I have knocked up countless performances in Australia and Germany. Dick, we could not have done better!

### **Love Your Animal**

It was 1995, Peter Barber, Managing Director of the RSPCA never forgave me for the buckets of money I ran off with to write the music for the society's 125th birthday celebrations. But then the event was to be staged ... was it at the monstrous Melbourne Tennis Centre? Was it at the gargantuan Melbourne Concert Hall, with national television coverage? It finished up at a dinner, with complimentary toy koalas, upstairs in the smallish ANZ Pavilion and with my piece as dinner music. But then if writing dinner music is good enough for Wolfgang Amadeus Mozart, its good enough for me.

And for all those smart enough to listen carefully, my gorgeous 125th birthday celebration melody, has after my first note upbeat, four pitches identical with the hymn *All Things*

*Bright and Beautiful*, the society's very own signature tune. Now, Christian hymns are not exactly my scene, I can remember as soon as the contract was signed, Jonathan and I nicked into St. John's Camberwell, surreptitiously lifted the hymn book, sped to the photocopier at Camberwell Junction, nearly copied the wrong version, rushed the hymn book back to St. John's, all this without being caught by the Bishop or was it the wrath of God, and by midnight I had created my magical animal masterpiece and let me tell you, no one has regretted it ever since.

THERE IS MORE MUSIC BY GEORGE DREYFUS AVAILABLE ON MOVE:

The Film Music of George Dreyfus (played by the Queensland and Melbourne symphony orchestras)

The Marvellous World of George Dreyfus: volume one (includes Symphony for Mandolin Orchestra)

Rush / The Adventures of Sebastian the Fox and other goodies (includes Trio and Old Melbourne)

Song of the Maypole (Australian Rosny Childrens Choir with the Tasmanian Symphony Orchestra)

Cover painting: Brian Dunlop

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