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A large fountain in Hyde Park at night, illuminated with vibrant green lights. The central statue of Prometheus is the focal point, with water spraying upwards and outwards in a fan shape. The surrounding area is also lit with green, and the fountain's reflection is visible in the water below.

HYDE PARK SHUFFLE

AUSTRALIAN LIGHT MUSIC

ADELAIDE SYMPHONY ORCHESTRA
GUY NOBLE CONDUCTOR





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| 1 | ARTHUR BENJAMIN 1893-1960
Jamaican Rumba | 2'13 |
| 2 | HENRY KRIPS 1912-1987
Serenata Piccola | 4'19 |
| 3 | MIKE KENNY b.1939
Ocean Road | 2'31 |
| 4 | KATHARINE PARKER 1886-1971 (arr. Percy Grainger)
Down Longford Way | 2'30 |
| 5 | FREDERICK WHAITE 1887-1964
Argentina | 3'55 |
| 6 | HENRY KRIPS
Romanze | 2'57 |
| 7 | ARTHUR BENJAMIN
From San Domingo | 3'14 |
| 8 | ERIC JUPP 1923-2003
Bobsleigh | 2'34 |
| 9 | ALFRED HILL 1870-1960 (arr Henry Krips)
Waiaata Poi | 2'44 |
| 10 | HENRY KRIPS
Blue Mountains | 5'11 |

	JACK GRIMSLEY	
11	Rebecca's Dream	3'20
	HENRY KRIPS	
12	Legend solo cello: Janis Laurs	7'42
	TOMMY TYCHO b.1928	
13	Lifesavers' March from Sydney Suite	3'49
	GEORGE DREYFUS b.1928	
14	Serenade for Small Orchestra	5'36
	WILLIAM LOVELOCK 1899-1986	
15	Hyde Park Shuffle	4'30
	ARTHUR BENJAMIN	
16	Caribbean Dance: A New Jamaican Rumba	3'28
	Total Playing Time	60'33

Adelaide Symphony Orchestra
Guy Noble conductor

First of all, just what is 'light music'? For most of us, it's enough to simply say that we know it when we hear it. 'Light' music is that which abhors expressionism and angst, aiming instead for uncomplicated pleasure. Unobtrusive, tuneful, forthright in structure and just long enough that it shouldn't outstay its welcome. But light music can be given more specific definition, locating it as a genre of 20th-century music. Light music is, substantially, a product of the era of radio and television. On the one hand, because of its more or less continual presence, the wireless created a need for a new type of music which would serve as an enhancement to the various activities of life: dinner music, picnic music, romancing music, playtime music. And on the other, because it reached so many people, radio also created a new demand for music which could be accepted by a more democratic range of musical tastes and knowledge.

To meet these requirements, classically trained composers drew upon models like operetta, Gilbert & Sullivan and Sousa marches, and began to glean rhythms and melodic turns from jazz and popular song. To this kind of material, they turned their Conservatorium skills of counterpoint, harmony and melodic construction. Light music, consequently, is an amalgam of classical techniques with popular forms and character. This process continued as the 20th century progressed, so that light music changed along with the innovations in popular music,

following behind to a greater or lesser extent. Between the increasingly divergent roads of classical music and popular music's progress, light music steered a middle course (hence the appellation middle-of-the-road music, one of the many names that the practitioners of the music gave to, or that others bestowed upon their genre). The advent of television, too, gave light music further life in programs intended for early-evening family appeal, the world we associate with the smiling faces of Lawrence Welk and Mitch Miller, or their Australian equivalents, Eric Jupp and Bobby Limb.

The Australian Broadcasting Commission (now Corporation), formed in imitation of the British Broadcasting Corporation, was the dominant, though not the exclusive generator of light music. The ABC employed or engaged a wide variety of ensembles to provide this music, including dance and showbands and six orchestras of differing size and status in the six capital cities. Providing material for radio and television was the original purpose of these orchestras, including substantial amounts of light music for many different programs. It was almost like a Hollywood studio system: composers were employed as ABC staff members, their main task being to arrange all sorts of music for the various orchestras.

Much of the music in the present collection derives from this source, and has been

unearthed from the vaults of what is now the Symphony Australia National Music Library. The content is biased towards composers who have worked with the Adelaide Symphony Orchestra (known for much of its 70 years as the South Australian Symphony Orchestra), reflecting the orchestra's particularly strong association with light music production.

The ASO's Chief Conductor for almost 30 years was Viennese émigré **Henry Krips** (brother of Josef), who made his way via England to Australia as an exile from the Nazis. Along the way, Krips tried his hand at writing all sorts of music, including pop songs under the name of Cripps, before arriving first in Sydney, then settling in Adelaide to take charge of the fledgling ASO. Krips kept his composing as a sideline during his long tenure, contributing mood-pieces and many arrangements for his orchestra's activities, particularly for its extensive radio broadcasting activities. His first composition upon arriving in Australia was *Blue Mountains* (originally titled in German, *Blaue Berge*), evoking the splendour of the mountains outside of Sydney. The other works of his represented here are occasional pieces of more abstract form, but are always evocative and marked by particular melodic gracefulness and charm, and a palpable feeling of nostalgia. Krips also made the orchestral arrangement of the popular Maori song, *Waiata Poi*, by the Australian Romantic composer **Alfred Hill**, who grew up in New Zealand.

Krips was one representative of the influx of new immigrant talents that invigorated Australian cultural life in the years following the Second World War. Australian light music, like all other branches of the arts here, gained depth and breadth from the immigrant rush.

From Hungary came **Tommy Tycho**, destined to become one of the legends of Australian showbusiness. Quickly finding his feet in Australia as a versatile pianist, conductor and arranger, Tycho also managed to find time to pen occasional compositions which, like the man himself, are full of ebullience and good nature. The *Sydney Suite* comprises pieces that celebrate distinctive aspects of Australian life that must have appeared exotic to a postwar European émigré: the Bondi Lifesavers are depicted in the march recorded here.

The German émigré **George Dreyfus**, settling in Melbourne, found a different, more classically oriented milieu, initially as a member of the Melbourne Symphony Orchestra. Despite inhabiting the 'legit' classical music world, Dreyfus has always been a renegade, bringing to Australian music a playful, satirical and fun-loving character, though not lacking in awareness of creative modernity. Dreyfus has always been a somewhat controversial figure among contemporary composers because he likes to be unserious, pokes fun at pretentiousness, and is willing to dabble in 'low' culture.

In general, the main influx of immigrant musicians came, of course, from Britain. **Eric Jupp** had established a career in London as a session pianist and arranger for, among others, Geraldo and Ted Heath before coming to Australia. He was taken up with alacrity by the ABC to conduct, arrange, program and occasionally compose light music, firstly for radio and from the 1960s for television with his enormously successful family show, *The Magic of Music*, which spawned a series of commercially successful LPs as well. Best known (note for note and word for word) to Australian audiences for the theme to *Skippy, the Bush Kangaroo*, Jupp's *Bobsleigh* harks back to the Old Country, having been composed for the Boosey & Hawkes Production Library.

By contrast, **William Lovelock** was a senior composer of strong academic credentials when he came to Australia from London in 1956 to become Director of the Queensland State Conservatorium of Music, and he remained in Australia until 1981. Known as a solid, conservative composer and teacher, the little revelation here of Lovelock's lighter side will come as a pleasant surprise to many who are inclined to prejudice him.

Two generations of Australian-born composers are represented here, too. One of the greats of light music composition (of any nation), **Arthur Benjamin** left Australia to complete his musical

education and remained in London for most of his life, achieving outstanding success and exerting significant influence in the days before the avant-garde seized control in the late 1960s. He was truly a Commonwealth composer, working in Canada and most famously bringing international attention to the calypso music of the West Indies. His *Jamaican Rumba* is among the most successful compositions by any Australian composer.

Frederick Whaite, from about the same generation as Arthur Benjamin, is a relatively obscure figure. Whaite devoted himself primarily to the quest for successful popular songs, but also worked as a member of the music staff of the ABC, contributing original works as well as arrangements to meet the orchestras' needs for broadcast and performance material.

Katharine Parker is also an unfairly obscure composer. Born in Tasmania, she moved to London to progress her studies with Australia's greatest composer and pianist, Percy Grainger, whom she idolised. 'Kitty' limited herself to songs and piano music, and Grainger decided to orchestrate her lovely tune *Down Longford Way*, both as a way of promoting her music and out of affection for his homeland – the sense of nostalgia pervades this delightful piece.

Of a later generation, South Australian composer **Mike Kenny** was heavily involved as a conductor and arranger in the Light Entertainment

Department of the ABC in Adelaide, which produced some of Australia's most sophisticated popular musical productions during the 1960s and 1970s, and he is still very active as an arranger and composer. *Ocean Road* began life in 1960 as a light orchestral piece entitled *Baby Bells*, performed initially by a small studio ensemble in Adelaide and broadcast nationally during the popular weekly ABC Radio series *In the Mood*. Its name was later changed to the present one because the music seemed to illustrate the happy feelings of a family embarking on a motoring vacation. In 1969 Kenny revised the piece and scored it for full orchestra, for commercial release by Patrick Thomas and the Adelaide Pops Orchestra, one of the formations under which the Adelaide Symphony Orchestra operated.

Jack Grimsley is a name that the more observant of Australian TV watchers are almost sure to have noticed, because he wrote the theme tunes for virtually every major Australian game show over the last 30 years. Alongside his career as house composer for Reg Grundy's TV empire and as musical director for Sydney's Channel Ten (1966-81), Grimsley also maintained a career as a respected jazz trombonist, having begun in music as a horn player. The hitherto unrecorded *Rebecca's Dream* reveals his innate skill for a memorable tune.

James Koehne

Guy Noble

Guy Noble is a conductor, radio broadcaster and author. He studied piano at the Sydney Conservatorium, and then with the renowned accompanist Geoffrey Parsons in London. Whilst in London he also worked as an announcer with BBC Radio 3.

Since returning to Australia in 1991, Guy Noble has worked on the music staff of Opera Australia and hosted the *Breakfast Show* on ABC Classic FM. He regularly conducts all the major symphony orchestras and has also conducted many musicals in Australia – the touring productions of *Hello Dolly!*, *The Phantom of the Opera*, *Sunset Boulevard*, *Showboat* and *Man of La Mancha*. For the Production Company in Melbourne, he has conducted Orchestra Victoria in *Gypsy*, *How to Succeed in Business Without Really Trying*, *The G&S Show* and *South Pacific*.

His recordings for ABC Classics include *Make Believe* (featuring Yvonne Kenny and the Melbourne Symphony Orchestra), *Perfect Strangers* (featuring Judi Connelli, Suzanne Johnston and the Tasmanian Symphony Orchestra) and new CDs with Katie Noonan and The Queensland Orchestra, and with David Hobson and Sinfonia Australis. Last year saw the release of his book *The Music Explorer* (ABC Books), and he appears as Mozart and 24 other characters in a newly released comedy CD he

has written for ABC Classics, *Margaret and Mozart*, featuring the popular broadcaster Margaret Throsby in discussion with the famous composer.

Adelaide Symphony Orchestra

With an enviable international reputation for world class performances and a vital role at the heart of the South Australian community, the Adelaide Symphony Orchestra is one of the nation's most exciting performing arts organisations. As the largest performing arts organisation in South Australia, the ASO makes a dynamic contribution to the state, each year undertaking over 100 performances across a diverse musical spectrum. The ASO provides the orchestral support for all productions of the State Opera of South Australia, for Adelaide performances of the Australian Ballet and Opera Australia, and is the most prolific contributor to the Adelaide Festival.

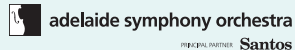
The ASO has established an international reputation for its youthful vitality and superb artistry. Following its ground-breaking 1996 tour to China, the ASO won world acclaim in 1998 with Australia's first production of Wagner's *Ring Cycle*, conducted by Jeffrey Tate. This monumental music drama is repeated in 2004 under the baton of Israeli conductor Asher Fisch. Through the orchestra's vibrant profile and outstanding musicianship, the ASO continues to

attract a wealth of conductors and artists of the highest calibre from all over the world.

The ASO has excelled in recent years as a dynamic, versatile orchestra, performing with many international artists in a variety of settings and styles. The list includes such diverse musical dignitaries as Dame Kiri Te Kanawa, Plácido Domingo, Luciano Pavarotti, Split Enz, Shirley Bassey, Tony Bennett, Dionne Warwick and James Morrison. In 2004 Estonian conductor Arvo Volmer takes up a four-year appointment as Music Director of the Adelaide Symphony Orchestra.

The ASO is increasingly recognised as a champion of Australian music. In 1997 the ASO won the coveted ARIA award for the Best Classical Album with Peter Sculthorpe's *Sun Music*. The orchestra was awarded the 2002 Australian Music Centre Award for its support of Australian composers, and in 2003 the ASO's inaugural Grainger Festival paid homage to the achievements of Australian composer and pianist Percy Grainger. The ASO also was awarded the 2003 Australian Live Music Award in the Classical Music category.

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