



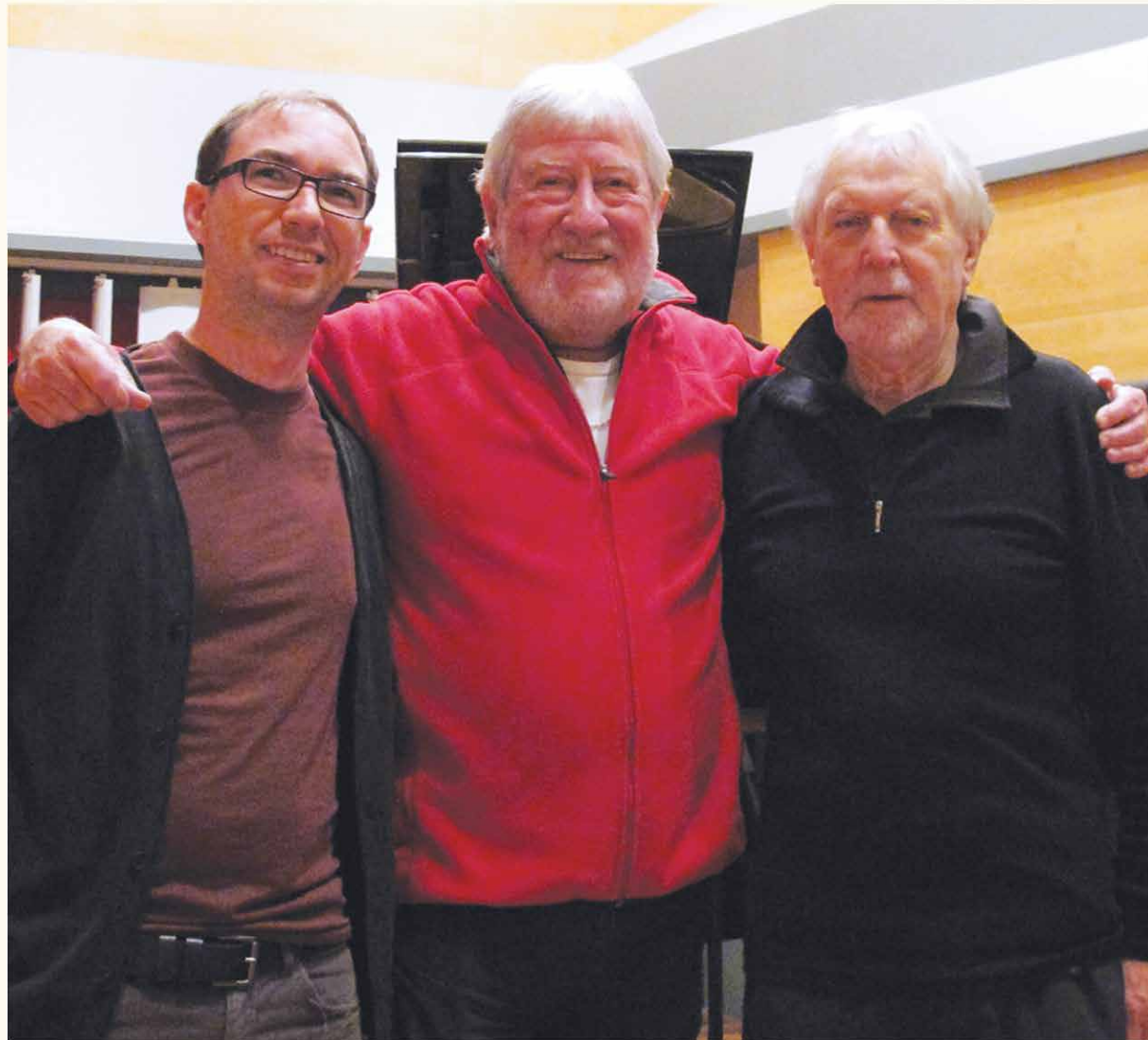
for Ever

Ted Vining, Tony Gould, Lyndon Gray.

for Ever

All performed and composed by
Tony Gould (piano), Ted Vining (drums), Lyndon Gray (bass)

1. for Barry (Buckley) 5'23"
2. for Alan (Turnbull) 4'04"
3. for Bernie (McGann) 6'26"
4. for Roger (Frampton) 2'56"
5. for Gary (Costello) 6'22"
6. for Keith (Stirling) 5'45"
7. for Brownie (Brian Brown) 2'52"
8. for David (Tolley) 4'51"
9. for Kerrie (Biddell) 3'32"



Lyndon Gray, Ted Vining, Tony Gould.

Released in 2015 by Move Records ... find out more at move.com.au

The idea for this recording came about after the Alan Lee Quartet reunion concert on the closing night of the 2014 Stonnington Festival in Melbourne, which saw the vibraphonist in collaboration with old friends Ted Vining, Tony Gould and Derek Capewell.

After a thoroughly enjoyable concert featuring the music of one of Alan's chief inspirations, John Lewis and the Modern Jazz Quartet, the audience demanded an encore. Alan and Derek stepped away from their instruments and gave the floor to Ted and Tony to close...in the true spirit of this music and drawing from a musical empathy shared since the late '60s, they offered a stunning spontaneous improvisation to cap the night.

Enthused by this duo performance Ted saw where his next adventure lay. He approached Tony and suggested that they get together to record a series of such improvisations. Tony was equally enthusiastic and so began the first conversation that would lead to the musical conversations recorded on this disc – and to the creation of a new trio. Ted also invited the eminently versatile and adaptable South Australian bassist Lyndon Gray to partake in this adventure.

Ted's theme for the recording session was that they pay tribute to passed Australian jazz greats with a collection of spontaneous solo, duo and trio improvisations – or, as one of his dedicatees, the late artist-musician-composer-teacher-improviser David Tolley very aptly described, 'spontaneously performed interactive compositions'.

Added to this challenge, the event would mark the first time that Lyndon would perform with Tony. Aside from a brief meeting by the three the day before, where Tony and Lyndon also met for the first time, there was little preliminary discussion about the music to be recorded at the session. And so the stage was set...

Nearly all of the dedications on *for Ever* are single takes, and two are inspired by well known jazz standards associated with the musicians to whom they're dedicated. '*for Bernie (McGann)*' takes Sonny Rollins' classic *Oleo* (for many years the sign-off tune for the Ted Vining Trio) as a vehicle for improvisation, and the last minute inclusion of a dedication to the first lady of Australian jazz, Kerrie Biddell, features Tony's very beautiful and subtle interlacing of Bill Evans' *Peace Piece* with a song that he says Kerrie loved to sing...*Spring Can Really Hang You Up The Most*.

There is much to take from these musical conversations, dedicated to some of the important creative spirits that have shaped our music. It was an inspired session and I was privileged to have shared in it. And I hope that you enjoy your listening experience too.

Katie Koch, writing for the Harvard Gazette on Wynton Marsalis' lecture series stated, that "Great jazz requires a strange alchemy of instinct and expertise, of empathy and teamwork from its musicians..." That alchemy is evident on *for Ever*. And I certainly hope that this is not a one-off performance by this outstanding trio.

Gerry Koster.

Recording originally commissioned for 'Jazz Up Late with Gerry Koster' on ABC Classic FM.

Recorded at the ABC studios, Southbank, Melbourne, November 12, 2014.

Recorded and mastered by Nick Mierisch.