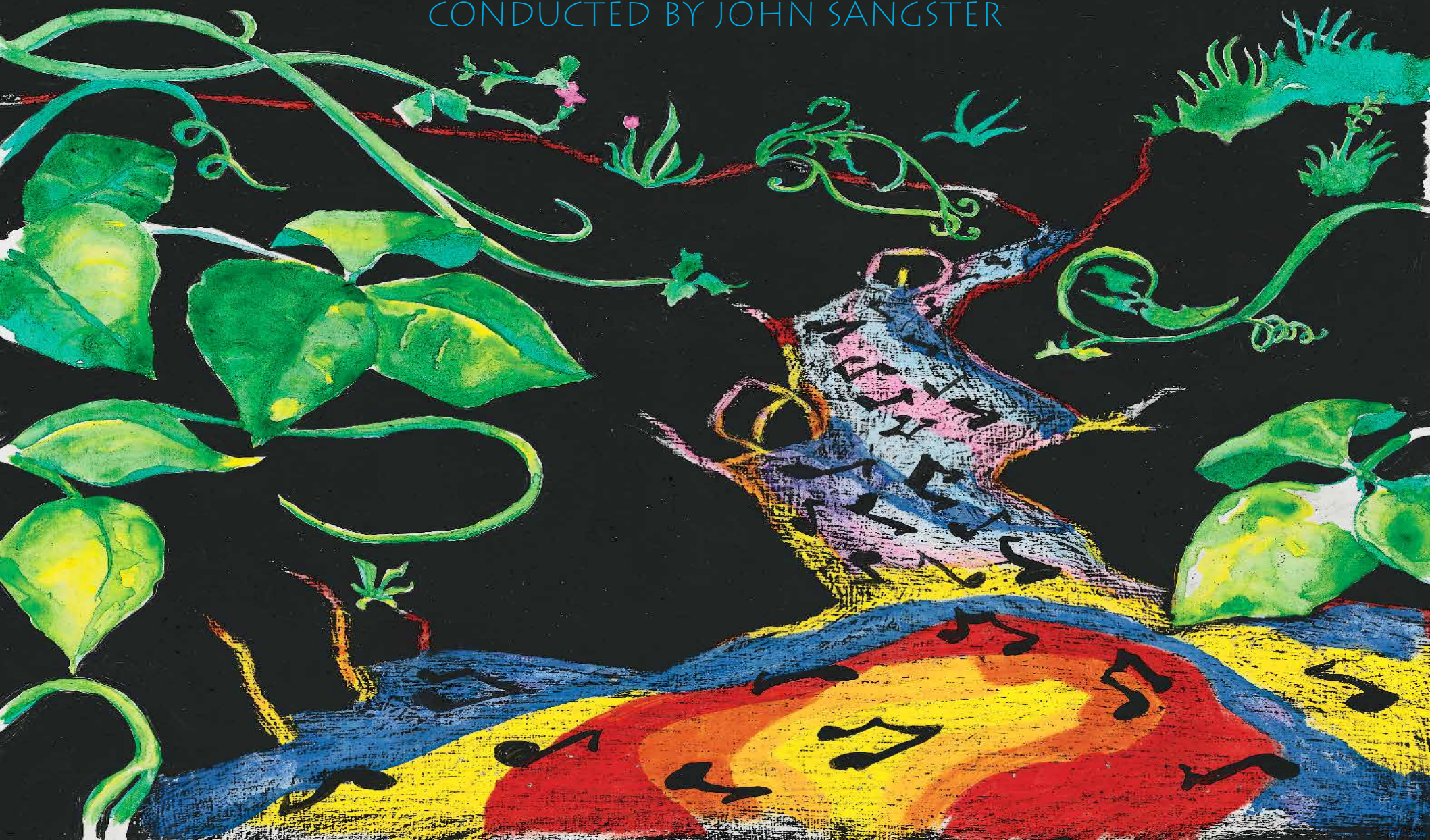


GOULD PLAYS GOULD

INCLUDING IMPROVISATION FOR
PIANO AND STRING ORCHESTRA
CONDUCTED BY JOHN SANGSTER



The music on this recording comes from two previously released LPs and features collection of Australia's finest players of spontaneous, improvised music. Most of these players, not coincidentally, are also close friends and colleagues.

All the pieces are originals, and, for better or worse, show a fairly catholic approach to both composition and performance. It also shows the composer to be a highly impressionable character; one that is influenced by environments and cultures, but more obviously by the surrounding music (and the musicians who come and go) through one's very existence on the planet.

This recording displays the remarkable talents of some of my musical colleagues – both young and not so young. The music is a collection of original pieces which show in various ways many of the influences of music and musicians long admired. They include Charles Ives, Gustav Mahler, Igor Stravinsky, John Sangster, Bill Evans, of course, Keith Jarrett. You will also hear references to South American, Indian and Japanese music. It was a heart-warming time in the studio. I hope you can feel it through the speakers. Sincere thanks to all the wonderful musicians and a special thanks to Martin Wright who is one of the few souls in this country who continues to support Australian music and Australian performers.

The overriding influence of the music on this recording is the great friendship, artistry and mind of the late John Sangster. He was a man who always saw music making as a wondrous thing, and rarest among his many talents was his nonjudgemental attitude to all individuals who made music no matter what the style or standard. One of his favourite sayings sums up best the music on this CD. If anyone even hinted at criticising another human being's musical endeavours John would halt the conversation with a smile and say: "Look love, that's how they go". TONY GOULD, 1997

1 *Kashmir Remembered* was written after a performance tour of that region.

2 *The Sound Garden* and **11** *He Comes From Chile* are references to the marvellous Chilean born percussionist Alex Pertout, who plays in these pieces with his usual finesse and impeccable taste.

3 *Lament* is a tribute to the enormous talent of Graeme Lyall, one of the few people for whom REALLY SLOW tempos hold no fear.

4–7 *Improvisation for Piano and String Orchestra* was a (rare) chance for an improvising musician to write for and play with strings, and the names of the four short movements are those of musicians who, to varying degrees, had an influence on musical output at the time.

4 *Brown* provides a gentle but swinging introduction to the work. Its light Latin rhythm and strong bass, long-drawn string chords and a nice teaming of piano and percussion.

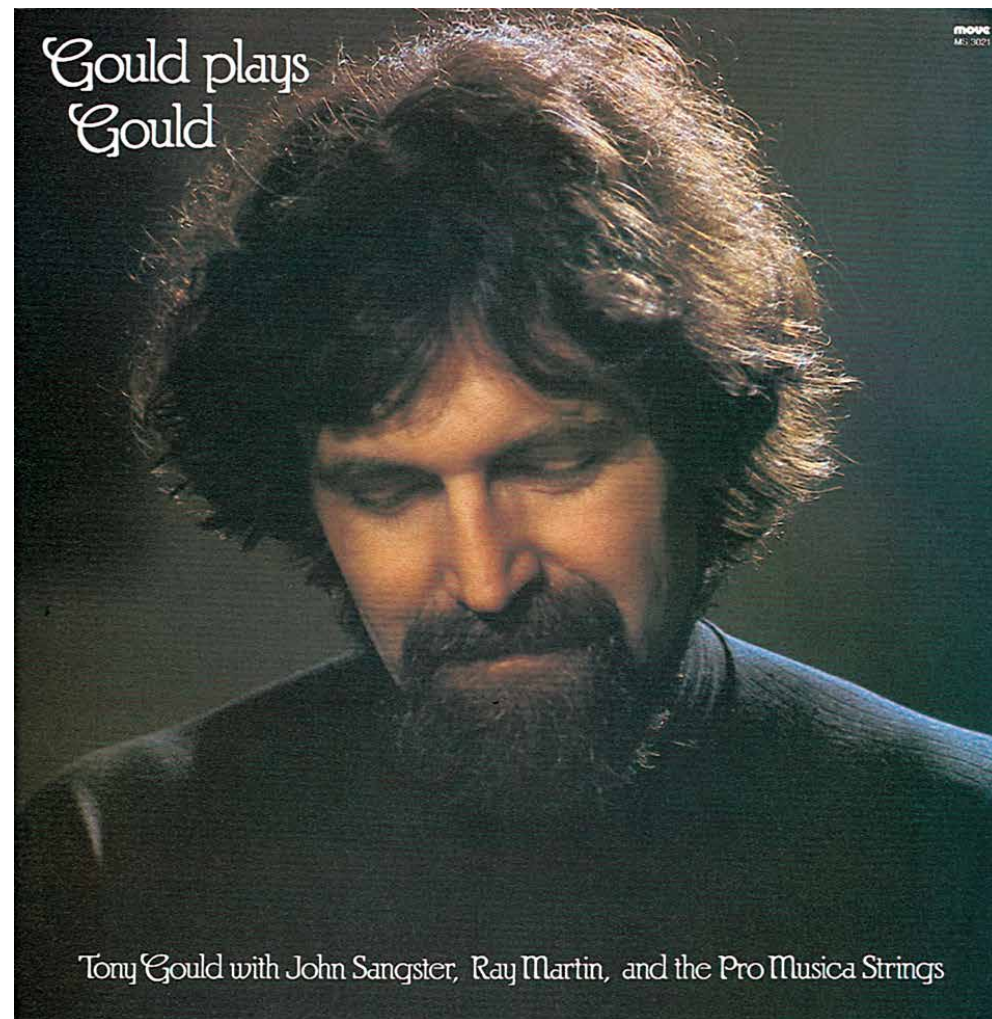
5 *Hounslow* is the longest movement, again gentle with interplay between strings and piano leading to an expansive piano solo imbued with a lyricism that grows richer and richer. **6** *Sangster* mixes a hoe-down theme with dominant bass and a string section reminiscent of Copland — all in a mischievous mood — as Gould vamps and colors on keyboards.

7 The last movement, *Barnard*, begins with the bass and Chinese bells

prominent, joined by the piano and strings in a thoughtful melodic segment which abruptly changes to a gentle, even peaceful last few seconds.

Tracks **8 9 10** are extended workings out of themes from *Improvisations* by Gould and Sangster in a piano-vibraphone duet. Thus the hoe-down theme of Sangster engenders *A Kind Of Hoe-down*. *The Peace Of The Country* is a spritely progression and Perhaps *A Rain Forest* is a long (nearly 12 minutes) track of drifting mood music: a picture painted in limpid colors and perhaps peopled by Sangster's hobbits and elves.

The North American sounding pieces — *A Kind of of Hoe-Down* and **13** *The Revival* were influenced in a somewhat obscure



way by the music of Charles Ives and his love of the folk music of his time.

12 *Duel* is a freely improvised piece which is titled from the section when Lyall and Hounslow exchange ideas.

This is the start of a two day recording session at Studios 301 with full string orchestra. John Sangster conducting and composer Tony Gould at the piano. Engineer David Marett at the desk. Sangster, beady-eyed, crinkly at the corners of his eyes. Gnomish. "Rum in his coffee?" He replies "No. Going to be good all day!" Everyone tuning up. They're going to have a run through. Scratchy attack. Marett, getting his levels, chuckles at the first attempt.

The strings are first cab off the rank, which is most unusual.

(Even more uncommon is to have the chief performer's parts played only once. But this is just the case with Gould. His piano was over-dubbed later, and were all first takes.)

Someone in the strings is upset because he has to hold B flat against others holding B natural. At the producer's suggestion, Gould is going to play a bit on the piano to help the strings get the feel of the piece. Having played it through they're feeling happier. "That's sounding towards it now," says Sangster, and continues, "Let's do it again and it will all heal up."

Double bass player Ray Martin, a long, creased, patient man is given to memorable remarks while leaning against his acoustic bass. After a practice run he is heard to say, "I actually fucked it totally." The next time round a slow grin grows as he gets it. "I actually gliss up to an F," and continues, "no room for cardiac arrests, pretty naked up there, isn't it?"

All the strings have walked out of the studio leaving a day's recording behind them. Just Gould and Sangster are left now, to dive into their own world. Sangster has the laugh of a merry devil. He calls for lights out — only coloured lights. "This is artistic work, love," he chortles. Now they're running through bits together to get the feel of things. "Here we go at our loudest" — Sangster to Marett, so he can get his levels. In the twinkling of the Mr. Ripple-Down-Dimple eye, they're away. Stepped over the thresh-hold into the world of elves and glee. And it's the *Themes* (tracks 8, 9 and 10) — all first takes.

PENELOPE ALEXANDER



“Improved music is an adventure in creativity when it succeeds and contemporary jazz always takes the greatest risks. This type of music is better heard than analysed. It crosses boundaries without the slightest effort or pretension and, most importantly, it entertains. MIKE DALY

Gould plays Gould is a most enjoyable musical experience. Tony Gould is one of the top jazz pianists in Australia, and has performed on more than a dozen recordings including a recent solo piano album, and as one half of the Melbourne Contemporary Jazz Art Duo with Keith Hounslow. *Gould plays Gould* is Tony's most ambitious project to date as it involves original compositions. IAN BRAND

Tony Gould's greatest ability probably lies in the texture he achieves in his music. The colours personalities and feelings are all there to be felt and absorbed. For those who are into jazz improvisation this set beautifully showcases a very talented jazz musician that we have here in Australia and who commands our attention because of his ability.

ALLAN MOYLE,
THE UNIVERSITY OF ADELAIDE



Pro Musica Strings — tracks 4, 5, 6, 7
John Lyle, Edward Cockman, Della Woods,
Mark Fitzpatrick, Klara Korda / *violins 1*
Robert Ingram, Phillip Hartl, Janet Harvey,
Elizabeth Gajewska / *violins 2*
Frank Coe, Doreen Price / *violas*
Lal Kuring, Marc Bonneti / *celli*
George Thompson / *bass*

TRACKS 1–3, 11–13 recorded at Flagstaff Studios, Melbourne, in December 1981 and at Platinum Studios, Melbourne in October 1982. Engineer Ian ('Mack') McKenzie

TRACKS 4–10 recorded at EMI Studios 301 in August 1978. *Engineer:* David Marett.

Musical Director: John Sangster

Producer: Nicholas Alexander

CD cover illustration: Leanne Kingwell

(Front cover photograph of the original “Gould plays Gould” LP is illustrated on page 3)

GOULD PLAYS GOULD

- 1 **Kashmir remembered** (Gould) 5'35"
- 2 **The sound garden** (Gould) 6'30"
- 3 **Lament** (Gould) 7'50"

Improvisation for piano and string orchestra

(Gould) conducted by John Sangster

- 4 Movement 1: 'Brown' 3'03"
- 5 Movement 2: 'Hounslow' 7'06"
- 6 Movement 3: 'Sangster' 2'53"
- 7 Movement 4: 'Barnard' 2'45"

Themes from *Improvisation for piano and string orchestra*

- 8 **A kind of hoe-down** (Gould / Sangster) 3'50"
- 9 **The peace of the country** (Gould / Sangster) 5'40"
- 10 **Perhaps a rain forest** (Gould / Sangster) 11'40"

- 11 **He comes from Chile** (Gould) 4'35"
- 12 **Duel** (Gould) 8'35"
- 13 **The revival** (Gould) 8'50"

Tony Gould / *piano* — all tracks

Brian Brown / *flute* — tracks 2, 11, 12, 13

Graeme Lyall / *saxophones and flutes* — tracks 3, 12, 13

Alex Pertout / *percussion* — tracks 1, 2, 3, 11, 12, 13

Stephen Hadley / *acoustic bass* — tracks 1, 2, 3, 11, 12, 13

John Sangster / *triangle, Chinese bells, fosterphone, tambourine* — tracks 4, 5, 6, 7

John Sangster / *vibraphone* — tracks 8, 9, 10

Ray Martin / *acoustic bass* — tracks 4, 5, 6, 7

Pro Musica Strings — tracks 4, 5, 6, 7



The production of this
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