

Unanimity Tony Gould * Bob Sedergreen



“Gould ... excelled with his delicacy of touch, and his brilliant improvisations. Sedergreen's playing never failed to capture the ear with its vigor, variety and skill.”
Don Porter – The Advertiser (Adelaide)

“Gould and Sedergreen intended to enjoy themselves and did so hugely. What was more remarkable was that they managed to communicate this enjoyment to the audience.”
Adrian Jackson – The Age (Melbourne)



Unanimity

Tony Gould * Bob Sedergreen
 2 grand pianos back to back
 recorded in concert at Melba Hall



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 digital

- 1** Tea for two Vincent Yeomans 11'14"
- 2** La fiesta Chick Corea 9'37"
- 3** New Orleans Hoagy Carmichael ▼ 5'02"
- 4** Easter parade Irving Berlin * 6'25"
- 5** St Louis blues WC Handy 8'03"
- 6** The ballad of the sad young men Fran Landesman/Tommy Wolf *▲ 3'00"
- 7** Alice in Wonderland Hilliard/Fain 2'02"
- 8** Blues for Mary-Lou Bob Sedergreen *▼ 5'03"
- 9** Heathland Tony Gould ▲ 7'11"
- 10** Wonderful Copenhagen Frank Loesser * 2'38"
- 11** Mercy, mercy, mercy Joe Zawinul 4'12"
- 12** Side by side Harry Wood 10'13"

▲ solo: Tony Gould ▼ solo: Bob Sedergreen
 * from concert at Blackburn High School



About the playing

In terms of 'two piano' performances in the field of Australian jazz this recording is uncommon if not unique. So too is the way in which the music was approached, for the rehearsal consisted of a brief discussion about the choice of music and perhaps the occasional question of 'what key?'.

This should not be seen as an egotistical approach to public performance where the artists did not take a serious view of the 'product' one might expect an audience to pay to hear. Rather, it was based on musical trust, which was based in turn on quite a few years of experience, and above all a sense of adventure and humour, the latter too often lacking in music in these days, with the art being 'managed' (even sanitised) by the so called 'music industry'.

Some old, some new, all lovely pieces to play and chosen by mutual agreement, after a couple of hundred suggestions from each of us, and some friendly but often noisy politicking about the final choice. Result — a draw.

About the pieces

Front cover artwork: Lawrence Pinkney

Stephen Moyle (for photos of Bob Sedergreen)

Howard Birnstihl (for photo of Tony Gould on page 6)

Martin Wright (for photo of Tony Gould on page 2)

Thanks to Rick Freeman, Rae Sedergreen, Mal Sedergreen

Tony thanks his wife Kenna who brings some calm to the chaos

Live concert digital recording: Martin Wright (1993 and 1994)

Digital editing: Vaughan McAlley

Final mixing and mastering: Martin Wright

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Tony Gould and Bob Sedergreen have earned individual high reputations in Australia and overseas. In many ways their successful performances together defy musical logic in that they really are like chalk and cheese when it comes to pianism and in the different musical paths they have chosen.

Sedergreen the fearless is one of the greatest performers of the blues this country has produced. He is blessed too, with a wonderful style of musical humour. **Gould the cautious**, caused probably by his years of classical training — of which incidently he is eternally grateful to a great teacher, Max Cooke.

About the players

It works because both have 'big' ears, have mutual respect for each other and above all have an undying love for the art of improvisation and musical spontaneity.

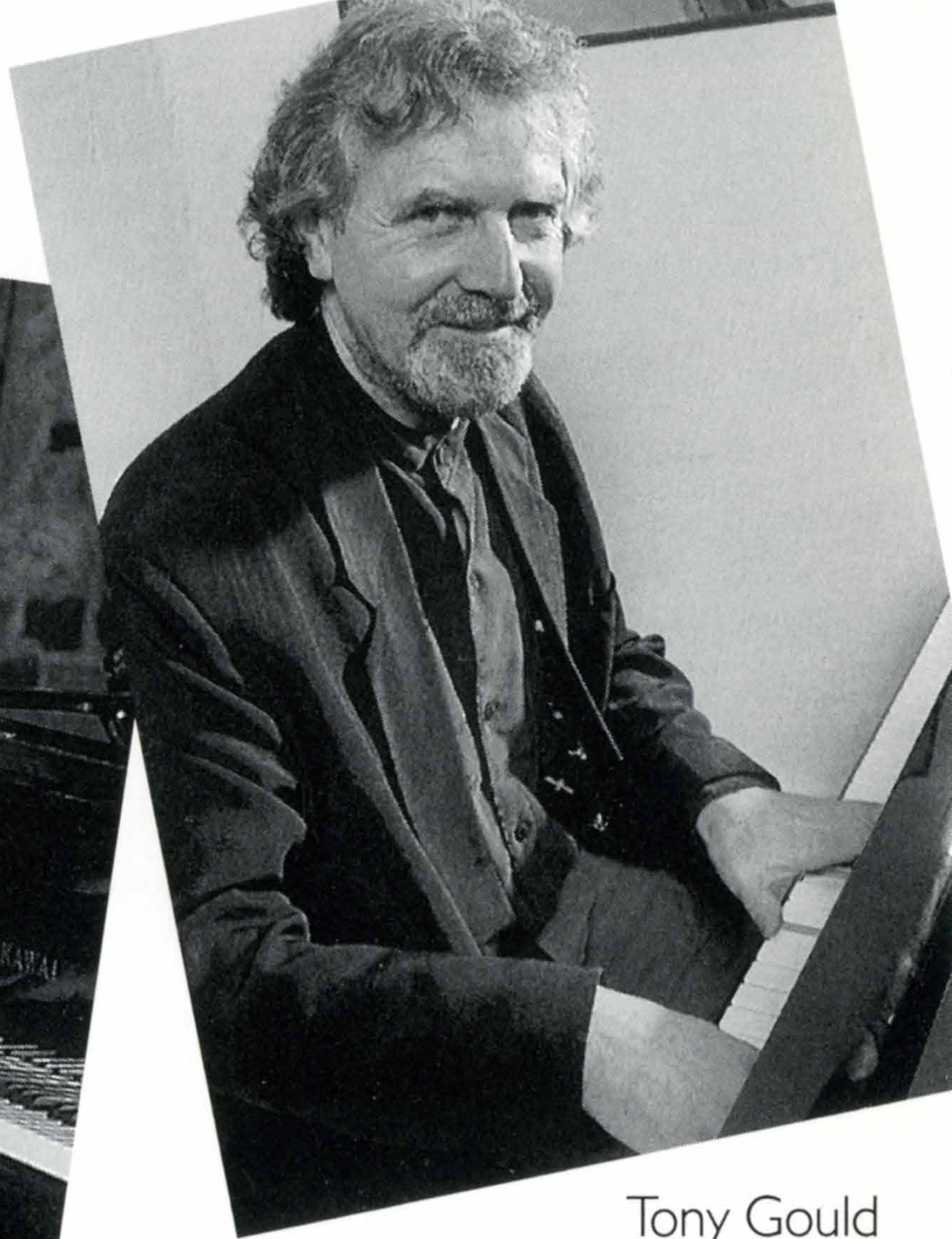
Besides, the immense fun of making music with a friend is one of the great joys of life — everyone should do it.

And as usual our sincerest thanks to Martin Wright, one of the most marvellous people in Australian music, for his continued support and expertise and for his untiring energy in recording, producing and releasing our music.

By the way, in case you're interested, Tony is on the left — Steinway — and Bob is on the right — Bosendorfer — during the Melba Hall concert. (But Bob pushed me off the Steinway to play a solo on New Orleans).

NOTES: TONY GOULD

Bob Sedergreen



Tony Gould