CHRONICLE

ORCHESTRAL MUSIC OF TONY GOULD



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The Subtlety of Time
(music for saxophone and string orchestra, 1986) 17′44″
1 First movement: moderately 5′58″
2 Second movement: slow 6′22″
3 Third movement: moderately 5′24″
Saxophone / Graeme Lyall
Piano / Tony Gould
Bass / Ben Robertson
Percussion / Steve Heather
Geminiani Orchestra / cond. by Tony Gould
Recorded, mixed and edited by Martin Wright at Move Records studio

4 *Plants in Action*
Music from the CSIRO film "Plants in Action" (© 1983 CSIRO) 9′36″

5 *Wind Terrace*
(music for flute choir, 1988) 5′27″
Piccolo / Alison Catanach Keith Roxburgh Nicola Eveleigh Johanna Selleck
E flat Flute / Peter Bartels, Kym Wilson
Concert Flute / Kaylene Mulcahy, Janine Hanrahan, Heather Michael, Meg Sterling
Alto Flute / Heather de Castella, Elizabeth Barcan, Sue Taylor, Brigid Tonks
Bass Flute / Liz McEwan, Karl Billeter
Pinschofon / Livia Judge
Contrabass Flute / Lisa Orme
Octobass Flute / Thomas Pinschof
Recorded at Move Records studio

Chronicle
(music for violin, viola, piano and string orchestra, 1987) 23′06″
6 First section: moderately 8′23″
7 Second section: slow 9′33″
8 Third section: moderately 5′10″
Violin / Matthew Tomkins
Viola / Marco van Pagee
Piano / Tony Gould
Geminiani Orchestra / cond. by Tony Gould
Recorded, mixed and edited by Martin Wright at Move Records studio

9 *The Poetry of Music*
(suite from music for "Hey Blue", 1986) 11′18″
Piano, celeste / Tony Gould
Vibraphone, marimba, drum / Sue Haylock
Flutes / Thomas Pinschof
Oboe, cor anglais / Diana Doherty
Double bass / Lachlan Easton
Bass clarinet / Grania Burke
Recorded by Martin Wright (Move Records) at the Victorian College of the Arts
Editing for suite: Vaughan McAlley

10 *The Living Soil*
Music from the CSIRO film "The Living Soil" (© 1982 CSIRO) 7′56″

Cover art / Leanne Kingwell Layout / Martin Wright

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The definition of the word ***Chronicle*** put briefly … "a record of events" aptly fits the content of this recording.

The Subtlety of Time (music for saxophone and string orchestra) is in three movements, with a traditional slow movement. All the string parts are fully written, but there are sections where soloist and rhythm section improvise on chord structures. The opening solo fanfare is written, but with Lyall especially it is difficult to tell where the written part ends and improvisation begins, such is his remarkable ability to compose 'on the spot' as it were. A piece such as this would have fitted comfortably into the old category of 'Third Stream' music when 'serious' musicians wanted nothing to do with improvisation, especially the kind of music which even hinted at the 'devil's music', jazz! Things have improved a little.

The Living Soil and **Plants in Action** are pieces written for documentary films, the first winning a prestigious award in its category. Writing for films forces one out of one's own musical 'images' and into somebody elses. What usually happens is that one starts to think about a more diverse mix of instruments, the results of which can be less common sound combinations.

Wind Terrace (music for flute choir) is a piece for 14 flutes of varying sizes. Listen closely for the beautifully soft (and ridiculously low) Octobass flute (or Pinschofon). Such a combination provides an interesting challenge, especially if the expectation is for the usual cadential sound of more common instrumental combinations. This was a commission by Thomas Pinschof's marvellous flute 'choir' Zauberflote.

Chronicle for solo violin, viola and piano with string orchestra was originally a commission for Rantos Collegium one of the finest smaller orchestras in Melbourne. This recording was made with a group of young musicians led by Marco van Pagee, most of whom have been involved with the exciting, young Geminiani Orchestra which van Pagee founded. It is a tribute to his dedication and enthusiasm to young musicians that they were able to record both this work and **The Subtlety of Time** in such a frustratingly short time. (The fact that much of this music does not fall comfortably into any category never allows it to be played without concern for cost). The piano cadenza at the end of the slow movement is a spontaneous improvisation.

The Poetry of Music is taken from an LP recording of Australian poetry called "Hey Blue" narrated by the distinguished Australian actors John Stanton and Jill Forster. It is not so much background music to the readings but more an attempt to be an intricate part of the poems. The pieces are, then, compositions in the real sense of the term and thus can be heard without the texts as heard here in this suite of music from "Hey Blue". Of course, the texts can be heard without music, and during the collaboration with Stanton and Forster — both with exquisite voices and a deep understanding of the poetry — this composer was reluctant to write anything!

Given the populist culture we live in, and the money it soaks up these pieces are lucky to be on record at all. They are here because many musicians were willing to give up their valuable time for little reward, and record under severe time restrictions. I thank them all for their patience and understanding of what the project was essentially about: to record a chronicle of musical events.

And whatever the final musical worth, it seems that ventures such as this might be in some way valuable for all concerned. At the very least they are clues to what is happening at various points in one's life and perhaps to some small extent in Australian musical culture.

TONY GOULD

Tony Gould (born 1940)

Melbourne-born musician Tony Gould is well known and admired in both classical and jazz musical circles.

His decision to make a career in music came relatively late as he had no formal training as a child (however his parents both played piano 'by ear' – his father only in F# major as there was a lesser number of black notes with which to contend).

As a musician, Tony Gould is characterised by a desire to encompass as broad a range of activities as possible, aiming to reduce often prejudiced judgements about the relative worth of different musical styles. Thus he lectures in jazz studies at the Victorian College of the Arts and was 'The Sun' newspaper's chief music critic for classical concerts for a number of years. His performances cover an equally wide range. He has accompanied such eminent jazz musicians as Clark Terry, Mark Murphy and Ernestine Anderson yet he is equally at home playing Bach and Mozart and has been guest soloist with both the Melbourne Symphony Orchestra and the Elizabethan Melbourne Orchestra. Tony is also active in the academic world — he has completed B Mus, MA and Ph D degrees.

Over the past few years, Tony has become increasingly active as a composer. He has fulfilled commissions for the Victorian Arts Centre, the Hamilton Arts Festival, the Solitaire Tuba Ensemble, and has written works for horn and piano and tuba and piano. In addition he has written music for two award winning CSIRO documentary films and has just released a record with actor John Stanton, of Australian poetry and original music.

Unlike many 'academic' composers, Tony's music has wide appeal, placing primary emphasis on rhythm, melody and harmony. He draws from a wide range of musical influences including Bach, Mahler, Stravinsky, Bartok, Keith Jarrett and Bill Evans. His style of composition is marked by rhythmic vitality and a particular sensitivity to harmony.

Tony Gould compositions
(selective list)

• *Improvisation for piano and string orchestra* (four movements) recorded in 1979 on "Gould Plays Gould"; commission) Move CD released 1997 — (Move)

• *Duet for horn and piano* (premiered 1981; commission) Move CD released 1991 — (Move)

• *Chronicle* (*Music for Solo Piano, Violin, Viola and Chamber Orchestra)* Commissioned by Rantos Collegium Chamber Orchestra, premiered with Composer as soloist. (1985)

• *Concerto for Percussion and Orchestra* (1985)

• *Hey Blue* — composer of music for album of selected Australian poems read by John Stanton and Jill Forster (1986)

• *The Living Soil* (1982) and *Plants in Action* (1983) composed for award winning CSIRO documentaries

• *Wind Terrace (Music for flute choir)* (1989)

• *Duet for tuba and piano* (premiered USA 1983; commission)

• *Homage to Bach (for piano and symphony orchestra)* — first performed 31 May 1985, Melbourne Concert Hall, composer as soloist, commission

• *Suite for Jazz Quartet* (1985)

• *Music for Solo Guitar* — 3 flutes, bass clarinet, double bass and percussion (1985)

Tony Gould discography
(selective list)

• *Tony Gould* — solo piano with guests Brian Brown and Murray Wall, vinyl (Jazznote)

• *Gould Plays Gould* (1979) and *Best of Friends* (1984) — two LPs re-released on Move compact disc as *Gould plays Gould* (1997)

• *Hey Blue* — an album of Australian poems read by Australian actors John Stanton and Forster

• *Introducing McJad* — Melbourne Contemporary Jazz Art Duo (Move)

• *Miniatures* — McJad (Melbourne Contemporary Jazz Art Duo) (Move)

• *Chronicle* — orchestral and film music — (Move)

• *Lirik* — compositions for trio — compact disc (Newmarket)

• *Gateway* — with Robert Burke, saxophone — (Newmarket)

• *A Tin Roof for the Rain* — with Robert Burke, saxophone and Sarah Morse, cello — (Newmarket)

• *The Tony Gould Quartet* (featuring Graeme Lyall — a live concert of superbly realised standards) — (Move)

• *Unanimity* (Bob Sedergreen joins Tony on two grand pianos) — (Move)

• *Spirit of the Rainbow* (improvisations with Brian Brown's pan flutes and saxophone) — (Move)

To have music specially composed, and performed by living, breathing musicians for a documentary film is nowadays a rarity. For the film-maker to have Tony Gould compose the music is indeed a privilege.

The Living Soil and **Plants in Action** are films with a message — and in each case the music has given the message a meaning and coherence far beyond our original expectations. Both films were completely scripted, shot and edited before the music was commissioned. Tony was given a copy of the edited film and in the best tradition of film composers examined the film scene by scene, frame by frame, before devising the most extraordinary sounds to underscore some quite unusual images. Both films consist almost entirely of 'special effects' macro-photography, micro-photography, time lapse and ultra-high speed.

But the music doesn't just mimic the action in a slavish and obvious way. Subtlety of instrumentation and cadence abound yet the fragments all add up. The music has a completeness in itself and demands the attention of the listener as music in its own right.

In 1983 **The Living Soil** was voted 'Best in the Sciences' — Children's Award by the Australian Teachers of Media and was awarded a Diploma of Honour at the 36th Popular Science Film Festival of the International Scientific Film Association. It was on commercial cinema release throughout Australia showing with the original release of 'The Return of the Jedi".

Plants in Action won third prize at the International Popular Science Film Festival, Ronda, Spain, and was 'Highly Commended' by the Australian Teachers of Media.

Both films have earned the director/ cinematographer Roger Seccombe awards for specialised cinematography from the Australian Cinematographers Society.

That the films have been so successful must in part at least be attributed to the wonderful music of Tony Gould.

NICK ALEXANDER (Producer)

THE LIVING SOIL (1982) 9 min.

Without spoken commentary, this film depicts both the life of the soil and the life within it. The parent rock weathers, and soil is born. It cracks under the sun, then rain brings it back to life: seeds germinate, and animals burrow and bustle below and above the soil's surface. To complete the chemical cycle, fungi, agents of decay, flourish, themselves to decay in turn. Scavenging insects pick a mouse corpse clean, and a new generation of shoots sprouts among the bones.

Photographic techniques reveal actions that our senses cannot otherwise register. Slow-motion anatomizes the impact of a water drop on sand; time-lapse photography eliminates transient details and emphasizes processes, such as the growth of roots and shoots. These processes, being slow, fail to catch our attention on a brief nature ramble, but they power the mechanism of the living soil.

PLANTS IN ACTION (1983) 10 minutes

We tend to think of plants as being essentially stationary — incapable of movement other than that generated by the wind. But all plants do move as they grow and respond to aspects of their environment. Much plant activity, however, takes place too slowly for direct human perception — it can be revealed only by time-lapse cinematography.

Clover and daffodil plants respond to the passage of the sun. An albizzia tree, and an oxalis plant, fold their leaves gracefully as night begins.

Some of the most striking plant activity occurs during growth. A young fern frond uncoils, a climbing hibbertia spirals upwards. Days or weeks of development are condensed into seconds. The film shows water lilies at 10,000 times normal speed.

The Subtlety of Time

"I have never had any problem in seeing equal merit in jazz and classical music, I know there are people who will argue that improvisation cannot, by definition, be as good as written music. But I know that it can be as good — in some ways better—if you get the right people playing it." **The Subtlety of Time** (music for saxophone and string orchestra) is Gould's fifth attempt to combine jazz and classical music in his compositions employing the Geminiani Orchestra and saxophonist Graeme Lyall.

"You don't get a lot of mileage from trying to mix the two idioms, You run into those blinkered attitudes that I've been copping for years. On one hand, you have that misguided elitism in the classical world, where as soon as you mention jazz or improvisation, they don't want to know about it Then there are the jazz people who won't bend from the language they know. Or they tell you the music has got to have some rough edges, or it loses the spirit of jazz. I've never bought that. There's no improvisation in the string writing at all. The classical people play the classical parts, and the jazz people play some of the written parts, and do all of the improvising. There's plenty of room for improvising, but there's more to it than just having a blow."

Chronicle

Chronicle (for violin, viola, piano and strings is in one movement) within which there are three sections (fast- slow-fast). The solo instruments are treated as a vehicle for musical expression rather than virtuosic display for its own sake. The entire work is based on two musical ideas — the Bartokian upward fourths of the opening, and the first fast theme heard on piano (following the slow introduction). The element of improvisation which formed such an important part of music throughout the 17th, 18th and 19th centuries is revived here, as the slow movement's piano cadenza is completely improvised. The recapitulation restates the main musical ideas and brings the work to a slow and quiet close, typical of Tony's music.