# Unanimity  Tony Gould ✳ Bob Sedergreen

# Unanimity

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

**move** digital

| # | Title | Composer | | Time |
|---|-------|----------|--|------|
| 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

**move.com.au**

# 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

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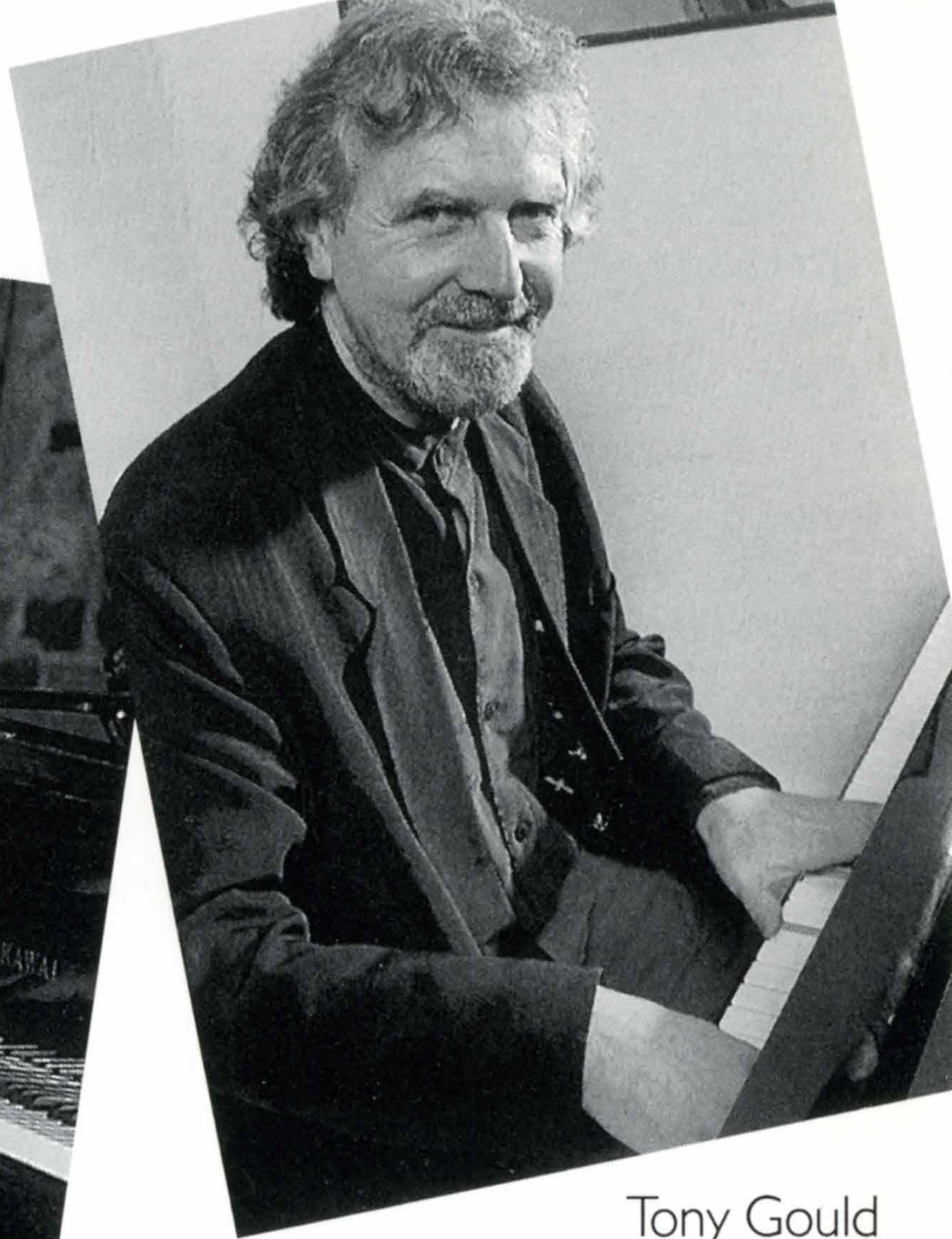
And as usual our sincerest thanks to Martin Wright, one of the most marvellous people in Australian music, for his continued support and expertise and for his untiring energy in recording, producing and releasing our music.

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