

THE TONY GOULD QUARTET

LIVE IN CONCERT

FEATURING GRAEME LYALL



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The main purpose of this recording is to document the playing of one of the great jazz saxophonists.

The number of recorded performances by Graeme Lyall is shamefully small. It is a classic case of 'cultural cringe' in that while this country continues to enjoy visits by outstanding jazz players from overseas, most of whom record prolifically, we tend still to ignore some of the marvellous talent 'on our doorstep', especially the

likes of the Lyall, who has never been remotely interested in promoting his own extraordinary talent. He reminds one of the great Paul Desmond, who might never have been heard had it not been for Brubeck. Desmond, too, by the way, was quiet of nature, which probably accounts for the sheer beauty of sound both these musicians produce.

Not many people make a real effort to ensure that we record such musicians,

even if only for posterity. (The producer of this recording, Martin Wright, is one of the few in this country who have a conscience in this regard, and thankfully it extends right across the spectrum of art music. Some future history of music in this country will confirm this man's contribution.)

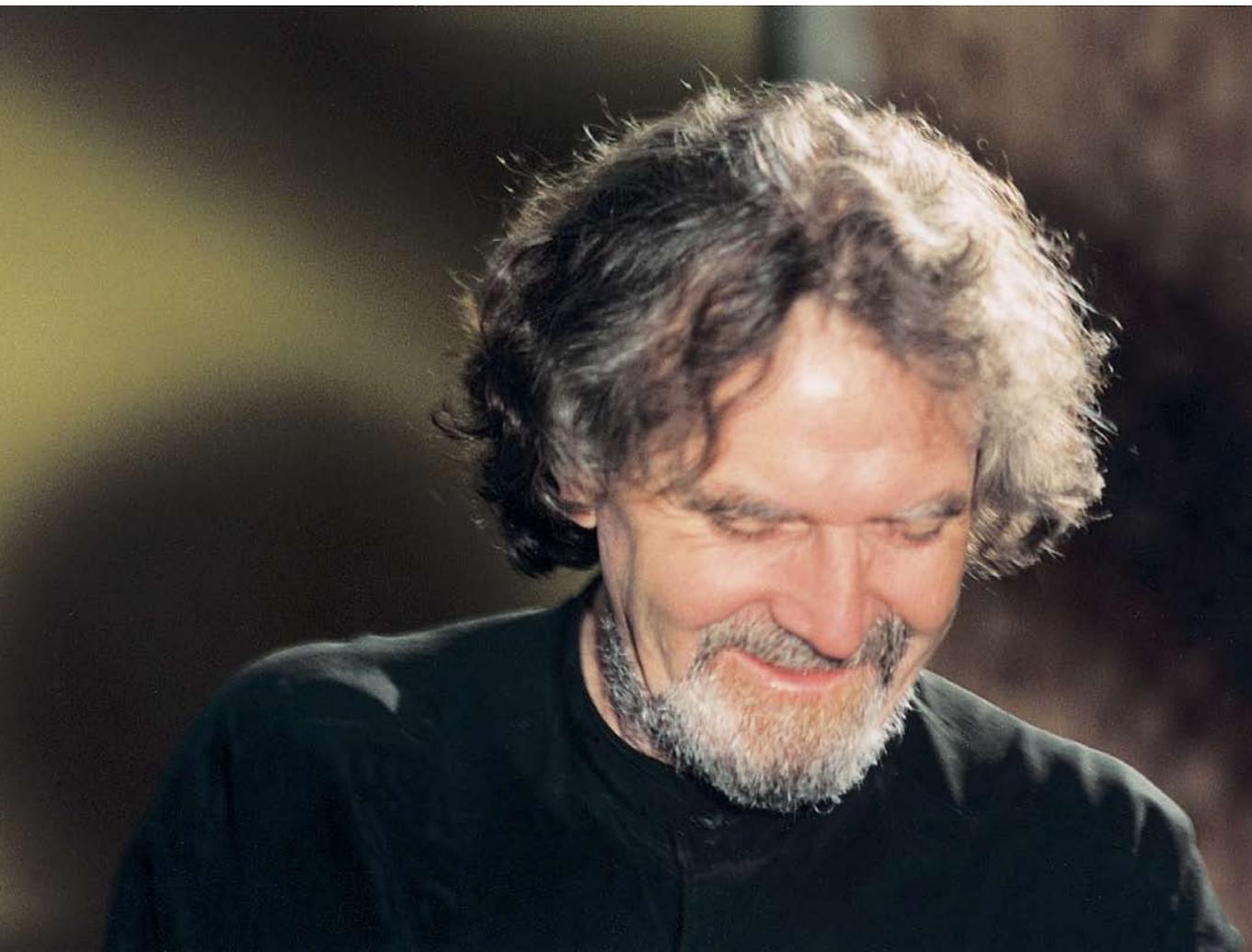
And so the pieces here were recorded in two venues, not always under ideal conditions for recording, but given the above, well worth the trouble.

These are all well known and much loved pieces. All the performances are spontaneous in every way. Rehearsals consisted of coffee all round, friendly debate about which pieces to play, and what key to play them in, not necessarily the same one each time!

The only thing left was to argue about who announces the pieces. I usually lost to the saxophonist of quick, quiet mind and few words.

And away we go on the adventure! An adventure it is, for in this quartet the only 'rules' are keep your ears open for the logical AND the unexpected, and ENJOY! This, therefore, is not a recording so much as a couple of 'captured' live concerts.

TONY GOULD



Tony Gould — is one of Australia's finest and most innovative musicians, equally at home in classical music and jazz. Well-known as a jazz pianist, composer, musicologist and educator, he holds BMus, MA, and PhD degrees. He is currently senior lecturer and head of post graduate studies at the Victorian College of the Arts in Melbourne. He has performed with both national and international artists including Clark Terry, Mark Murphy, Ernestine Anderson, Don Burrows, John Sangster, Brian Brown and Bob Sedergreen.

Graeme Lyall — From 1963 to 1991 Graeme was musical director of numerous TV variety shows on the Nine Network. He has worked on television programs for other networks, has been musical director, arranger and conductor for live and recorded performances for singers including Olivia Newton John and Debra Byrne, and lectured in jazz studies at various institutions around Australia. In 1993 he undertook a Master of Music Degree in Jazz Performance at the Canberra School of Music, ANU, graduating in 1996. In 1995 Graeme was appointed

Director of Music for the Western Australian Youth Jazz Orchestra. He is currently senior lecturer in the jazz department of the Western Australian Academy of Performing Arts. He is widely regarded as one of the greatest jazz saxophone players and arrangers Australia has produced.

Ben Robertson — a graduate of the Victorian College of the Arts. Currently in great demand as a studio player and for many leading jazz groups. He is a prolific composer and highly respected teacher. His playing is noted for its unique combination of rhythmic energy and lyricism, the latter founded on a remarkable virtuosity uncommon in double bass playing.

George Polyhronakis — a graduate of the Victorian College of the Arts, now residing in Athens where he has established himself as one of the leading drummers. Currently performs with Takin Bakeris' Ensemble and other prominent Greek musicians. His playing is outstanding for its sensitivity, sense of dynamic and rhythmic vitality.

TONY GOULD CDs ON MOVE:

CHRONICLE (music for saxophone and string orchestra and lots more!)

GOULD PLAYS GOULD (classic Gould, with *Improvisation for piano and strings*)

UNANIMITY (Bob Sedergreen joins Tony on two grand pianos)

SPIRIT OF THE RAINBOW
(improvisations with Brian Brown's pan flutes and saxophone)

IN MEMORIAM
(music of John Lewis)

McJAD GOES ORGANIC (with Keith Hounslow – trumpet; wwwTony on piano and organ)

LAST WILL AND TESTAMENT OF JOHN SANGSTER (with Len Barnard, Graeme Lyall and friends)

TOMORROW JUST YOU WAIT AND SEE (with singer Emma Gilmartin)

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Tony Gould — pianist
Graeme Lyall — saxophone
Ben Robertson — double bass
George Polyhronakis — drums

Recorded at Benalla Arts Centre —
tracks 1, 2, 5, 7.

Recorded at Caulfield Grammar —
tracks 3, 4, 6, 8.

Digital recording/mixing:
Martin Wright.

Cover artwork: Leanne Kingwell

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1 Hello young lovers (Rogers/
Hammerstein) written for the Broadway musical
The King and I.

2 How insensitive (Antonio Carlos Jobim)
one of Jobim's many great tunes.

3 The way you look tonight (Jerome Kern/
Dorothy Fields) was introduced by a *singing*
Fred Astaire in the 1936 film *Swing Time*.

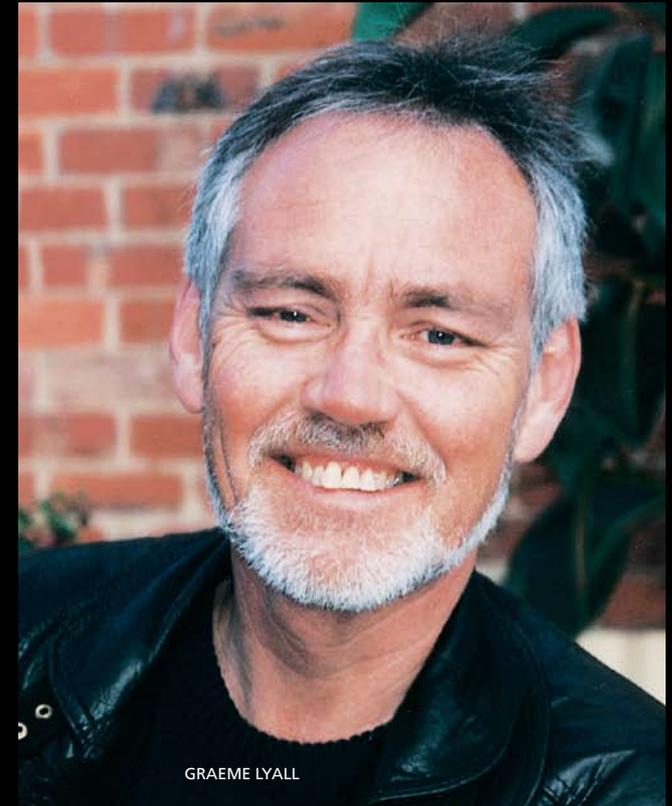
4 Inchworm (Frank Loesser) comes from the
film *Hans Christian Andersen*, and was sung by
Danny Kaye with a group of children.

5 Con Alma is by the great black American
trumpet player Dizzy Gillespie. The piece stands
out in the repertoire for its combination of a
chorale-type first section with a middle part
which is clearly from the be-bop jazz idiom.

6 Black Orpheus is a song from a film of the
same name with music jointly composed by Luiz
Bonfá and Antonio Carlos Jobim. The principle
material in the improvised piano introduction
is taken from the slow movement of Rodrigo's
Concierto de Aranjuez for guitar and orchestra.

7 You are my heart's delight (Franz Lehar)

8 In the wee small hours of the morning
(D. Mann/B.Hilliard) made famous by Frank
Sinatra.



GRAEME LYALL