

KEITH
HOUNSLOW

TONY
GOULD

McJAD
goes
ORGANIC



move



McJad (acronym of Melbourne Contemporary Jazz Art Duo) was an idea, a way-out idea, conceived and developed by Keith Hounslow in the early seventies. This was the concept – the duo extemporise on an original theme. Nothing remarkable about that you might say. Perhaps not, but the crux of the idea required the theme to be improvised too. Instanter! Nothing to be pre-discussed, nothing

to be notated. The musicians would begin to play and let synergy lead the way. Hounslow, trumpeter par excellence, found a willing and ideal collaborator in his friend Tony Gould, a creative pianist and distinguished music educator. The duo's collaboration proved to be uncannily empathetic. McJad, the idea became an exciting reality.

Later in the seventies under the aegis of Musica Viva, McJad gave concert performances to discerning audiences in Australia culminating with a tour of India in 1982 as artistic ambassadors for the cultural division of the Department of Foreign Affairs. The duo recorded two albums near the end of the seventies: *Introducing McJad* and *McJad Miniatures*. Both LPs were released on the Melbourne independent AIJA label – Australian Independent Jazz Artists.

Both LPs are now available as a single album under the title *McJad*.

What happened to McJad?

After India, Keith went to live in Sydney. McJad would then only perform occasionally until 2000 when Keith proposed a new “organic” sound. For their salute to the New Millennium, Keith suggested Tony forsake the piano for the pipe organ, an instrument for which Gould avowed great respect but little familiarity.

The pipe organ in the chapel of Melbourne University's Ormond College served as the recording studio and Move Records recorded and produced this venturesome project. The duo's singular symbiosis is conspicuous throughout the recording session particularly in their creation of the *McJad Chronicles*, the title given

by Keith to the assembled and edited improvisations that gives the music a total compositional entity.

Tony and Keith believe it should be played from start to finish uninterrupted. The three ballads are to be considered separately as they are of course, not part of the original *Chronicles*.

Touring the 'new' McJad now with pipe organ obviously was a physical impossibility due to the epic proportions of the organ fixtures such as pipes, bellows etc. So it was agreed to record McJad in 'organic' style to test the possibility of at least some limited live performances where pipe organs are in situ around Australia.

The duo, McJad, want no part of electronic organs. Their sound is acoustic and the pipe organ's pure sound blended perfectly.

Keith and Tony improvised all the music recorded for *The McJad Chronicles* and Keith conceived the editing of all the 'takes' into a cohesive continuous performance. The highly original outcome is an uplifting thing of subtlety, beauty and passion.

Keith and Tony want to thank Martin Wright for his belief in the artists, allowing them to create something new and original and for release on his label, Move Records, Melbourne.

Move Records would like to thank Mark Knight for his contribution of art work design and layout; a fusion of classical and art nouveau, suggested by the obvious baroque setting of pipe organ and trumpet.

Much of Gould's appeal as a pianist lies in his infallible, sumptuous elegance and a touch to die for ...

Leon Gettler, Green Guide

Keith is not only a trumpet player, he is an artist – as a young man I would listen to Keith play, enjoying his improvising and his ability to evoke shades and colours, not unlike an impressionist painter. This is a rare trait in the world of brass. The ability to evoke a mood or colour, to me is more than any technical endeavour. I believe Keith has the heart of an artist.

Vince Jones

Keith has always explored pathways, bebop and free form improvisation. In the seventies and eighties these were in relatively uncharted waters.

Tony Newstead

Keith is essentially melodic, for instance when he played his improvisations with Tony Gould, as McJad. He always struck me as a very spontaneous player because he was trying to 'tell a story'. A major talent in the history of Australian Jazz; there is a constant 'voice' in Keith's work – he is one of the real innovators.

Adrian Jackson

Keith is a great communicator, a wonderful lyrical and natural musician.

Paul Grabowsky

Keith's pocket trumpet playing is some of the most beautiful melodious jazz I've ever heard.

Graeme Bell

The McJad Chronicles (2001)

- 1** Contrapuntal theme 1'04"
- 2** Variation 1 3'34"
- 3** Variation 2 3'17"
- 4** Variation 3 3'35"
- 5** Variation 4 3'06"
- 6** Variation 5 2'49"
- 7** Variation 6 1'57"
- 8** Variation 7 2'26"
- 9** Variation 8 2'29"
- 10** Variation 9 3'27"
- 11** Variation 10 2'29"
- 12** Variation 11 4'26"
- 13** Variation 12 3'32"
- 14** Theme reprise 1'04"

15 Basin Street blues WILLIAMS 5'03"

16 Old folks HILL/ROBISON 5'54"

17 In the wee small hours of the morning MANN/HILLIARD 5'17"

ALL TRACKS (EXCEPT AS NOTED) ARE SPONTANEOUS
IMPROVISED COMPOSITIONS BY TONY GOULD
AND KEITH HOUNSLOW



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This CD, **McJad Goes Organic** featuring the *McJad Chronicles* marks the retirement from performance by Keith Hounslow, a trumpeter of rare talent. His breadth of tone, improvisatory dynamism and inherent ability to 'swing' illuminated Australian jazz for more than half a century.

Ian M Neil – presenter of Music to Midnight ABC Radio (1970s to 1980s)



TONY GOULD, organ

KEITH HOUNSLOW, cornet, flugelhorn and pocket trumpet

We believe the future of music lies in what is happening now and what is yet to happen

McJAD GOES ORGANIC was recorded at Ormond College Chapel, the University of Melbourne 17/18 July 2000 by Martin Wright — and edited with Keith Hounslow by Vaughan McAlley

ARTWORK Mark Knight

PHOTOGRAPHS (2000) Rennie Ellis

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Also available: *McJad* which combines two earlier 1970s LPs which will be of interest to those who have not heard *McJad* and to collectors of historical value.



INTRODUCING **McJAD**
... Melbourne Contemporary



Introducing McJad (1978)

- 1 Unanimity 7'23"
- 2 Duologue 5'46"
- 3 Ultimo revisited 5'57"
- 4 Zetetic truth 9'37"
- 5 Blues for Rex Mk II 9'15"

McJad Mininatures (1980)

- 6 Miniature Suite No 1 4'13"
- 7 Infinimum 3'25"
- 8 Microspain 2'56"
- 9 Toot modicum 2'38"
- 10 Wee ballade 3'32"
- 11 Miniature Suite No 2 6'47"
- 12 Mote ze Harbinger 2'41"
- 13 Tittle for tattle 4'34"
- 14 Minutiae olé 3'29"

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BY TONY GOULD AND KEITH HOUNSLOW



McJad grew out of our desire to play in an unfettered non conformist manner. Both Tony and I are happiest playing in this really quite challenging way. It seems we are gaining some momentum; the phone ringing quite frequently inviting 'McJad' to perform at Universities, Jazz Action Societies, Music Festivals, in fact anywhere conducive to concert performance (it would be well nigh impossible to dance to 'McJad').

In fact we'll perform anywhere there's a really 'grand' piano. 'McJad' must be an enigma in this lusty electronic age, because we go entirely acoustic. There's even a whisper in motion that 'McJad' is possibly ... 'the most courageous two-piece band on earth'.





Our music was entirely improvised at the moment of recording. Threads of some improvisations are sometimes recalled for reworking however, the possibility of completely recreating any of these themes in concert performance is virtually impossible.

Quite early in our musical relationship we imposed a dogma of playing only our own music, which except for certain classroom commitments is quite unique in Australia, perhaps anywhere else in the world. As one reviewer perceived us 'McJad's spontaneous improvised compositions mostly succeed in creating something worthwhile and pleasurable because they are secure in their musical instincts and react to each other freely, showing almost telepathic rapport ...' For our part it is a heart-pounding musical challenge each time we walk on stage to perform.

The admittedly naive concept of our starting in to play, relying only upon intuitive feeling plus an overwhelming sense of interdependence, is certainly the buzz of both our lifetimes of musical endeavour.

We hope you enjoy our music!

TONY GOULD, piano (1978 and 1980)

KEITH HOUNSLOW, cornet, flugelhorn and pocket trumpet

We believe the future of music lies in what is happening now and what is yet to happen

INTRODUCING McJAD was recorded at Melba Hall, the University of Melbourne on 28 May 1978 by Don Boardman and Ron Halstead of Champion Sound

McJAD MINIATURES was recorded at Melba Hall, the University of Melbourne on 7 July 1980 by Les Craythorn

Available separately: McJAD GOES ORGANIC (THE McJAD CHRONICLES) was recorded at Ormond College Chapel, the University of Melbourne 17/18 July 2000 by Martin Wright — and edited with Keith Hounslow by Vaughan McAlley

McJAD MINIATURES (1980) cover design Frank Howe and Margaret Mitchell
PHOTOGRAPHS (1978) Keith Hounslow's camera

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