

Phil Treloar *Feeling to Thought*

Phil Treloar

composer, percussionist, marimba player

In an extensive career devoted to creative pursuit the composer/performer, Phil Treloar, has addressed himself to problems of relationship as these are found at the intersection of notated music-composition and improvisation. In 1987 Treloar coined the term, *Collective Autonomy*, to signify his endeavor in this field of work. Fundamental in this has been composition and performance-development projects, with these at times involving electronic media. Collaborations have, and continue to be, crucial.

Under the guidance of Dr. Graham Hair Phil received the B.Mus. degree, composition major, from New South Wales State Conservatorium of Music, 1988. He has also studied in New York, USA, with renowned jazz drummer, Billy Hart, 1980; in Delhi, India, at Gandharva Mahavidyalaya with the Khayal vocalist, Madhup Mudgalaya, 1984; and in Colombo Sri Lanka, at the Institute of Aesthetic Studies, with Piasara Silpadipathi, 1984. Phil held a lecturer's position at La Trobe University teaching composition, performance, and music theory, 1989 ~ '90. In August, 2010, Treloar was an invited guest performer/lecturer on marimba at the Australian Percussion Gathering, Queensland Conservatorium. He has fulfilled composer residencies and guest lectureships at a number of other institutions, NSW State Conservatorium of Music; Victoria College of the Arts (VCA); Perth Conservatorium; Conservatorium of Tasmania; and Hobart College of the Arts, included in these.

Among composer commissions and premiere performances are: the late Gabor Reaves, Ron Reaves, Steve Reaves, Ros Dunlop, David Miller, Julia Ryder, Simone de Haan, Christian Wojtowicz, Michael Kieran Harvey, Geoff Dodd, Mardi McCullea, Mike Nock, Hamish Stuart, Graeme Leak, Daryl Pratt, Tom O'Kelly, Queensland Conservatorium, Pipeline Contemporary Music Project, The Astra Choir, Synergy Percussion, Victoria College of the Arts, Australian Broadcasting Corporation, the Conservatorium of Tasmania, Miki KIDO, Shunsuke OMURA, Takashi YAMANE, Hisae KIDO, Junko KAMISHIMA, Sotoko HIRAMATSU, Eri YOSHIMURA, Kimiko SUNAKAWA, et al.

In the areas of jazz and improvised music Treloar has shared in creative partnerships with, notably: Roger Frampton, Mark Simmonds, Steve Elphick, Jack Thorncraft, Dur-é Dara, David Tolley, David Ades, Bruce Cale, Carl Dewhurst, Julien Wilson, Philip Rex, Bernie McGann, Simone De Haan, Daryl Pratt, Hamish Stuart, Peter Boothman, Chuck Yates, Bobby Gebert, Mike Nock, Dale Barlow, Michele Morgan, Scott Tinkler, Errol Buddle, Judy Bailey, John Clare, et al. International artists include Barry Guy, David Baker, Chico Freeman, Howie Smith, David Friesen, Ricky Ford, Chip Jackson, and The World Drum Ensemble.

In the 1988 Australian BiCentennial *New Directions* concert series a complete program was devoted to Treloar's work. Many of his compositions have been recorded and broadcast, particularly by the ABC. In addition to vinyl records and CD's his work has been featured in radio and film documentaries, the 4 x 1hr. *Intersections* (ABC radio) and *Beyond El Rocco* (film) are representative. In more recent years Treloar's work has been performed in the Sydney Opera House and at the international Wangaratta Festival of Jazz. Throughout his career Treloar's thoughts

and concepts regarding creative musical expression have been accounted for in various publications: The Nation Review, The Sydney Morning Herald, East West Arts, *Jazz*, Sounds Australian, The Mercury, 24 Hours, etc. In the past couple of years his written texts have been published with *extempore* (ed. Miriam Zolin) and on Kimnara, the website of musician, Simon Barker.

Since 1992 Treloar has lived in Japan where his two-hour "Work", *Zen's Way: Through the Eye of Gogō-an - homage to Ryōkan*, received its world premiere performance in Kanazawa, 2004. In 2006 he established his independent record label, Feeling to Thought, as a means of documenting his research and creative projects. Phil also presents solo percussion recitals under the banner, *Pathways of the Mind – exploring sympathetic resonance*, and to date two of these have been published as CDs and the third, *of Paradox Once Found*, released on his Feeling to Thought label, is a 3-CD set of solo marimba improvisations. This was awarded a five-star review in *Limelight*.

On occasions he has been invited by the Japan Poets' Association to perform improvised music together with poetry readings. A major event inspired by the poetry of Matsuo Bashō, October 2005, and for which Treloar provided the music, is indicative of the creative interaction he shares with the Japanese tradition. *Facing East*, a performance initiative inaugurated by Phil in 2005 and based in Kanazawa, presents occasional concerts. These have premiered several new "Works" written by Treloar and for which Australian, together with Japanese artists, have been invited to participate. Stemming from this initiative, *Converging Paths*, a collaboration with the Australian percussionist, Hamish Stuart, has, to date, generated a three-CD series. One, to date, has been released. Most recent among his performance initiatives is Spaces and Streams. As a trio construal – Julien Wilson, ten.sax.; Philip Rex, CB.; and Treloar, dms. – Spaces and Streams recorded its inaugural performance at Bennetts Lane, Melbourne, with the ABC. A 2-CD set of this performance is planned for release later in 2011.

Phil's life-long project, *Collective Autonomy*, continues to engage him with research that concerns relationships between composed and improvised musics.
