

## Of Other Narratives

Volume 1

Feeling to Thought FT-008

### Reviews

#### Exploratory music

Phil Treloar, *Integrations*

★★★★

In 1976 British double-bassist Barry Guy played in the concert hall [Sydney Opera House] with Australians Roger Frampton (piano, alto saxophone) and Phil Treloar (percussion, electronics). This performance, which passed into folklore, is now finally released with the title *Trio Improvisation*.

A structure of uncanny formality emerges, even though the players may travel on parallel (rather than intersecting) arcs. However dense the music, it emits light in its clarity of ideas and carries overwhelming forward momentum. It also offers pools of translucent beauty.

This blasts into existence Treloar's retrospective CD series, *Of Other Narratives*. Its first volume, *Integrations*, includes the disparate *Integrations 1*, performed by Pipeline (Simone De Haan, trombone; Daryl Pratt, vibraphone, marimba, percussion; Treloar, percussion), and the fully notated ...*Womb of Paradigm*, with Ros Dunlop (bass clarinet) and David Miller (piano). Binding the three tracks is Treloar's preoccupation with freeing music of adherence to tyrannical relationships, whether of rhythm, role or anything else.

Treloar had just moved to Japan when he wrote *Integrations 1* and it seems to carry wisps of the Japanese aesthetic of sparseness and ritual.

...*Womb of Paradigm* is stupendously demanding and yet it is a tribute to the piece, as well as Dunlop and Miller, that such humanity burns out of the complexity. Remarkable.

(John Shand *The Sydney Morning Herald*, October 29~30, 2011)

Phil Treloar, *Integrations*

★★★★

These three pieces of around 20 minutes chart an almost circular journey of discovery for drummer/percussionist Phil Treloar. From 1976, an acclaimed Sydney Opera House improvisation with visiting spontaneous bassist and composer Barry Guy and enigmatic pianist Roger Frampton who was just as unique on the alto saxophone. *Integrations 1* dates back to 1991 and explored the integrational relationship between notated composition and improvisation when Simone De Haan's legato trombone strains, at times, resemble the didjeridoo, while Treloar's fully notated ...*Womb of Paradigm* for bass clarinet and piano was so complex it's hard to believe it was not fully improvised.

(Peter WOCKNER, *Limelight* – January Edition, 2012)