

PATHWAYS OF THE MIND  
exploring sympathetic resonance - third series

## of Paradox Once Found

by Phil Treloar

a work of written text and  
improvisations for solo marimba

Phil Treloar



### of Paradox Once Found

CD 1 (FT-005) - of Time

**Moments** 1-7 24 : 34

**of Time's Soaring Wings** 8 13 : 00

Dedicated in friendship to John Richard Shand

**Auras** 9-14 20 : 40

**Wandering Through the Wide Expanse** 15 07 : 16

Dedicated in feeling and thought to my sons, Wynton & Tia

CD 2 (FT-006) - Given Spint

**Voice of the Wood Spirit** 1-3 30 : 44

Dedicated to a cherished soul, Mithup Munglanya

**Contemplating the Celestial Sky** 4 08 : 15

**of Glacial Heights** 5-6 15 : 13

Dedicated with deepest, warmest love, to Miki-chan

**Spirits in an Unfinished World** 7-13 11 : 24

**Imaging Celestial Earth** 14 07 : 06

Dedicated to a cherished friend, Steve Elphick

CD 3 (FT-007) - of Space

**Indeterminate Visions** - after Cage 1-7 67 : 03

**Child of Past Energies** 8 21 : 51

Dedicated to Hannah Stuart, a dear friend

**Our Clear Horizons** 9 05 : 26

Dedicated to Peter Boothman

my friend with whom, together, we set sail

**Subaltern Stories** 10-17 15 : 28

**Ascent to a Lost Source** 18 11 : 04

**Rivers Run Forever** 19 06 : 30

Musing on happy memories of my parents,

Lily & Maurice Treloar

A Pathways Through Pathways (FT-005, FT-006, FT-007)  
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## Pathways of the Mind: exploring sympathetic resonance – third series of Paradox Once Found – Phil Treloar, written text & marimba.

3-CD set and text included (FT-005, FT-006, FT-007)

recorded May 10 ~ 12, 2009, by Norihiro MORI (Modrilla Studio) at Toyama Art Creation Center, Toyama Prefecture, Japan.

Conceived of as a unified, large-scale “Work”, of *Paradox Once Found* explores transformations of textual readings and their interpretation into interdependent expressive forms rendered as written text and spontaneous improvisations for solo marimba.

### REVIEWS

*“Third in the series of Pathways of the Mind, this 3-CD set is presented with attention to detail. Solo marimba might be too disconcerting for some but the roots of these sounds are firmly derived from the fundamentals of jazz.”*

*“Organic in his approach, at the heart of the equation is the relationship between the improvised and the composed using the seeds of sound creation and sound byte relationships. Spontaneous improvisation can be sometimes erratic or over zealous. Not Treloar. His is a steady-handed measured approach, although the spiritual might consider him a medium for sound creation by a greater force.”*

*“In reality, his 30-page accompanying booklet contextualizes his sensibility for improvisation kindled by the readings of Gayatri Chakravorty Spivak. This great gift is revealed often throughout the three discs when open-ended meditative atonality explodes into melodic motifs like sparkling pyrotechnics.”*

★★★★★ Peter WOCKNER *Limelight* – April Edition, 2010. See also *Jazz & Beyond*

*“Phil Treloar has never done things by halves. Australia's most significant and influential improvising percussionist has always engaged in the creative process with life-and-death intensity. That the third installment of his Pathways of the Mind series is a triple CD of solo marimba improvisations is therefore only mildly surprising.*

*“It often beggars belief that these pieces were not fully composed. The Japan-based Treloar's instinct for real-time devising of form is phenomenal. But form is a hollow shell if the content it encompasses does not engage, move and transport in some combination, and his melodic/harmonic content is so lush and multifarious as to be like gazing at a vast field of diverse flowers as they dance in a breeze. Simple ideas, meanwhile, receive complex extrapolations without losing their immediacy.*

*“Binding the work is the magnificently-recorded resonance and warmth of Treloar's marimba and the pervading meditative mood - echoed in an accompanying perceptive, candid and affecting essay on cultural imperialism. (I should disclose that one piece is generously dedicated to myself)”*

John SHAND *The Sydney Morning Herald* : ‘The Critics’, February 27- 28, 2010

