

INLAND 15.1

FAR BELOW LIES THE WORLD

Jim Denley
Viscosity (2015)
Prepared Alto Saxophone

Erkki Veltheim
Study for a Fusion of Tongues (2015)
Corrugated iron sheets, tactile transducers, coal,
national anthems and starlings

Clarence Barlow
...until... (Version 7 for Guitar) (1980)
Guitar and Sine Wave Oscillator – Alex Garsden

- short interval -

Lizzy Welsh, Alex Garsden, Rohan Drape
Three Paths to the Lake (2015)
Amplified Violin, Church Organ, Electric Organ

Carolyn Connors
Pitcher (2015)
Amplified Voice and Piano Accordion

Anthony Pateras
Rules of Extraction (2015)
Violin and Electronics – Erkki Veltheim



[1a.] "I don't know what to say about that actually." [2a.] JADEN: They remember. Babies remember. WILLOW: When they're in the stomach, they're so aware, putting all their bones together, putting all their ligaments together. But they're shocked by this harsh world. JADEN: and then slowly...WILLOW: As they grow up, they start losing. JADEN: You know, they become just like us [3a.] "I grew my own body," he said. "Nobody else did it for me. So if I grew it, I must have known how to grow it. Unconsciously, at least. I may have lost the conscious knowledge of how to grow it sometime in the last few hundred thousand years, but the knowledge is still there, because--obviously--I've used it. . . . It would take quite a lot of meditation and emptying out to get the whole thing back--I mean the conscious knowledge--but you could do it if you wanted to. If you opened up wide enough." [4a.] The body depends on doctrine for its definition, and the land is discussed in terms of the reality. [5a.] With deifying fervour the prophetic eye of the blooming child beheld the years to come, foresaw, untroubled over the earthly lot of his own days, the beloved offspring of his divine stem. [3b.] Teddy hesitated. "Don't be angry with me," he said. "You asked me a question, and I'm--" "I'm not angry with you, for heaven's sake." "Okay," Teddy said. He was sitting back in his chair, but his head was turned toward Nicholson. "You know that apple Adam ate in the Garden of Eden, referred to in the Bible?" he asked. "You know what was in that apple? Logic. Logic and intellectual stuff. That

was all that was in it. So--this is my point--what you have to do is vomit it up if you want to see things as they really are. I mean if you vomit it up, then you won't have any more trouble with blocks of wood and stuff. You won't see everything stopping off all the time. And you'll know what your arm really is, if you're interested. Do you know what I mean? Do you follow me?" "I follow you," Nicholson said, rather shortly. "The trouble is," Teddy said, "most people don't want to see things the way they are. They don't even want to stop getting born and dying all the time. They just want new bodies all the time, instead of stopping and staying with God, where it's really nice." He reflected. "I never saw such a bunch of apple-eaters," he said. He shook his head.



[6a.] ...being important as he is, with his long golden twitching tail. Make them understand, he says to me, that animals are really that important... [1b.] "It's in two sentences. A snake gives them an apple. And that wakes them up. Well, there's a good book by a southern California primatologist that was just published last year that suggests the reason that humans have such great vision, way better than most animals except for raptors (birds), is because our visual systems were designed to detect predatory snakes. And the... the way she discovered that was by comparing the populations of predatory snakes around the world to the visual acuity of the primate groups that lived in those areas. And what she found was essentially a one to one correspondence. Our visual system, which is the ability to see, and to be enlightened let's say (because enlightenment for example is associated with vision) -- the snake gave that to us because we had to pay attention to predatory things that were after us for tens of millions of years. And fruit, that's interesting. We have colour vision because we were fruit eaters. Our colour vision is precisely evolved to detect ripe fruit. So that part of the story is right." [5b.] The far depths of heaven filled with flashing worlds. Into the deeper sanctuary, into the more exalted region of the mind, the soul of the world retired with all her powers, there to rule until the dawn should break of the glory universal.. [7.] I was just thinking about "rules of reduction" today, but played "happy days" instead [4b.] You live in a land of changing dependent conditions. Even if something did exist, it would in all cases be no more than an environment that changes with what it depends on. [2b.] JADEN: Exactly. Because your mind has a duality to it. So when one thought goes into your mind, it's not just one thought, it has to bounce off both hemispheres of the brain. When you're thinking about something happy, you're thinking about something sad. When you think about an apple, you also think about the opposite of an apple. [5c.] Afar lies the world, sunk in a deep grave; waste and lonely is its place. [1c.] "I don't mean that in... again... I don't mean that in some impractical way. I mean that... the way we use our eyes is... has been informed by... for hundred of thousands of years perhaps, by the experts among us who were able to use their visual systems better than anyone else and who could communicate that. It's hard to see the world." [6b.] One of these days Ace will print the Holy Bible as a Double, back to back, the Old Testament and the New Testament each cut to exactly 30,000 words, the Old Testament titled Master of Chaos and the New Testament titled The Thing with Three Souls [1d.] "Now, a psychologist will come along and say "Anger is a thing." They'll pull it out of its context and treat it like its a material entity and actually that doesn't work very well... I mean, there's lots of things people discuss in the context of a multilevel language that you can't just pull out as an entity. Now... with regards to our understanding of the subatomic realm... well the problem is... is that we're parsing out... we're parsing out from a very complex reality a particular form of perception... now it's a very powerful form of perception... it's the form of perception that allows us to mess about with things at the subatomic level, but while we're doing that there's a lot of things that those particles are associated with that we're ignoring. So we narrow our knowledge, in some sense, by de-contextualising the phenomena and then we can do things like make atom bombs, but the question is... is that... huh... what makes you think that the process of de-contextualisation produces an outcome that's true? Now you can say pragmatically "well it's true enough for us to make atom bombs" like yeah okay... but it's not true enough for us not to make them. So it's tricky... it's tricky..."

Clarence Barlow (b. 1945) is a [composer](#) of [classical](#) and [electroacoustic](#) works. He studied composition under Bernd Alois Zimmermann (1968-1970) and Karlheinz Stockhausen (1971-1973) and is a universally acknowledged pioneer and celebrated composer in the field of electroacoustic and computer music. From 1990 until 1994 he was the artistic director of the [Institute of Sonology](#), at the [Royal Conservatory of The Hague](#) where he also taught in the composition department, and is now the Corwin Chair of Composition at the University of California, Santa Barbara.

Carolyn Connors is a Melbourne based vocalist, composer, pianist, and accordionist who creates a diverse range of new works in the fields of contemporary music and theatre. She has made new works with many companies including Chamber Made Opera, JOLT; Quiver New Music Ensemble, and Elision, with many artists including Madeleine Flynn and Tim Humphrey, David Chesworth, Cynthia Troupe, David Tolley, Stevie Wishart, Warren Burt, and Jill Orr. She regularly creates real-time compositions with local and international musicians in improvisation settings. Carolyn has taught at Victoria University, NMIT, the VCA, and with private students; was a voice and comedy trainer for the Australian Clown Doctors; has mentored through the Arts Victoria mentoring program; has been musical director with DVA, Perilous Productions and Pocketfool; and regularly appears as a guest presenter.

Jim Denley, one of Australia's foremost improvisers of new music, was born in Bulli, Australia in January 1957. Wind instruments and electronics are core elements of his musical output. An emphasis on spontaneity, site-specific work and collaboration has been central to his work. He sees no clear distinctions between his roles as instrumentalist, improviser and composer. In 1990 he was a member of Derek Bailey's Company for a week of concerts in London. He co-founded the electroacoustic text/music group Machine for Making Sense. He has played throughout Australia, Europe, Japan and the US with artists such as Chris Abrahams, Clare Cooper, Keith Rowe, Joel Stern, Robbie Avenaim, Jon Rose, John Butcher, Otomo Yoshida, Fred Frith, Phil Niblock, Trey Spruance, Clayton Thomas, Tess de Quincy, Axel Doerner, Adam Sussman, Ami Yoshida, Oren Ambarchi, Tony Buck, Ikue Mori, Satchiko M, Malcolm Goldstein and Annette Krebs.

Rohan Drape (b. 1975) lives in a northern suburb of Melbourne. He studied composition and computer music with John McCaughey. His work has been commissioned, collected, installed and performed by the National Galleries of Victoria & New Zealand, the Melbourne International Arts Festival & the Biennale of Sydney, the Neuer Aachener Kunstverein & the Kunstlerhaus Bethanien, and the Universities of Ballarat & Wellington.

Alexander Garsden (b. 1987) is a composer, guitarist and electro-acoustic musician, working in numerous disciplines of exploratory music. He is based in Melbourne, Australia. Recent work includes commissions from Speak Percussion, the Melbourne and Sydney Symphony Orchestras, Michael Kieran Harvey, Jessica Aszodi, and Golden Fur, alongside performances with Slave Pianos (Melbourne/Yogyakarta), Quiver, and Kim Myhr & Ole-Henrik Moe (Nor). He performs as a soloist of both notated and improvised musics, and in a range of other performance contexts. As an educator, he teaches theory and aesthetics modules through the University of Melbourne and the Royal Melbourne Institute of Technology.

Anthony Pateras (b. 1979) is a composer, pianist and electroacoustic musician working with a musical language at the nexus of notation, improvisation and electronic music. As composer his work has been performed by Brett Dean/Los Angeles Philharmonic, Australian Chamber Orchestra, Melbourne Symphony Orchestra/Markus Stenz, Richard Tognetti & Satu Vanska, Eugene Ughetti/Speak Percussion, Percussion Group The Hague, Ensemble Phoenix Basel, Ensemble Hiatus, Australian Art Orchestra, Timothy Munro and Third Coast Percussion, Erkki Veltheim, Percussionists of the Basel Symphony, Ensemble Integrales Hamburg and Vanessa Tomlinson, amongst others. Pateras has performed with musical innovators including vocalist Mike Patton (Great American Music Hall, San Francisco) drummer Han Bennink (Melbourne Jazz Festival), guitarist Stephen O'Malley (Instants Chavires, Paris) drummer Paul Lovens (Musica Genera, Szczecin), DJ eRikm (Festival Cable, Nantes), and toured across France/Switzerland with the Necks with his own Pateras/Baxter/Brown trio in 2008.

Erkki Veltheim is a musician and interdisciplinary artist. He has performed with ensembles such as the Australian Art Orchestra, ELISION, Ensemble Modern, the Berlin Philharmonic and the Australian Chamber Orchestra. He has also appeared as a soloist with the London Sinfonietta, Australian Opera and the Melbourne Symphony Orchestra, and performed with and composed arrangements for artists including Gurrumul, Shane Howard, Zulya, and the Black Arm Band. As an improviser he has worked with Australia's leading practitioners, such as John Rodgers, Jon Rose, Scott Tinkler, Tony Buck and Anthony Pateras. Erkki has been commissioned by the Adelaide Festival, Vivid Festival and the New Music Network, and his compositions have been performed by ensembles such as the London Sinfonietta, the Melbourne Symphony Orchestra and the Soundstream Collective. He has always had an interest in broadening his musical output through interdisciplinary projects and frequently collaborates with the visual artist Sabina Maselli on audiovisual performance and expanded cinema projects. Erkki is an Artistic Associate of Chamber Made Opera and recipient of a 2013 Myer Creative Fellowship.

Lizzy Welsh is a violinist and baroque violinist based in Melbourne, Australia. She has performed with Golden Fur New Music Project, ELISION Ensemble, the Argonaut Ensemble, the Australian Art Orchestra, Accademia Arcadia, Gloriana Choir and the Australian Chamber Choir, and has presented many Australian and World premieres by composers including: Oren Ambarchi, Mark Applebaum, David Chisholm, Mary Finsterer, Alexander Garsden, Paul Grabowsky, George Lewis, Jobst Liebrecht, Liza Lim, Kate Neal, Anthony Pateras, Jon Rose, James Rushford and John Zorn. As either soloist or chamber musician, Lizzy has appeared at the Bendigo International Festival of Exploratory Music, the Adelaide Festival, the Melbourne International Arts Festival, the Melbourne Jazz Festival, Springfest at the University of California San Diego, the Castlemaine State Festival and the Woodend Winter Arts Festival, to name a few. Lizzy is currently undertaking postgraduate studies at the Queensland Conservatorium of Music under the supervision of Graeme Jennings and Vanessa Tomlinson.

With thanks to the Church of All Nations for hosting this event

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