
OUTBACK PERSUASION

Outback Persuasion is a soundscape created by only two instruments: double bass and soprano saxophone. Effects are used, but there is no overdubbing. This is what Heinz has to say about his composition:

"A little while back Michael and I were discussing how best to portray the Australian outback in a musical soundscape. One of the most lasting impressions I had while spending some time in and around Alice Springs was the incredible feeling of space and solitude which is in stark contrast to the compressedness of the European environment in which I grew up. Michael mentioned to me that the Indian scale of *Todi* portrays the mood of solitude particularly well. *Todi* features extreme 1/2-tone intervals contrasting minor half-tone steps. The tonality of the scale reminded me of a little piece of music featured in *Outback Persuasion*, which I wrote 25 years ago for my jazz quartet back in Germany. The piece shows the influence of the great American bass-clarinet player Eric Dolphy and reflects the feeling of lonesomeness of a 22-year-old in a man-made environment, in which human communication has become difficult."

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COMPACT
disc
DIGITAL AUDIO



INDIAN PACIFIC

RAINBOW FIRE	Michael Junius	23.02
SANGAM	Krishna Kumar, Chris Finnen	5.29
DANCE FOR EASTER MONDAY	Chris Finnen	10.51
OUTBACK PERSUASION	Heinz Luettringhaus, Michael Junius	16.00

The INDIAN PACIFIC QUINTET came together in Adelaide during the spring of 1988. Two members of the band, Michael and Krishna, were trained in India as classical Indian musicians, a style in which they still perform live concerts and broadcasts. Chris, Heinz and Peter have a Western musical background and long experience in various forms of jazz and blues.

Indian music and jazz share many features. Much of the music is improvised, and emotional intensity and musical truthfulness are of central importance.

For a successful East-West dialogue, jazz and Indian music seem to be made for each other. Modal jazz has long since become a prominent feature of modern music life, and well before the time of John McLaughlin one of John Coltrane's compositions bore the title "India". The use of modal scales breathes new life into jazz and creates a new musical dialect.

The Indian Pacific Quintet takes its musical ideas from across both the great oceans: the Pacific, which links Australia with America, and the Indian Ocean, which is the link with India. America could create its own wonderful musical contribution known as jazz, which developed out of the encounter between African and Western musical traditions.



Australia, the home of the Indian Pacific Quintet, assimilates musical influences from many cultures, particularly the wonderful sounds of Asia. These have inspired many Australian composers both directly and indirectly. In this sense the Indian Pacific Quintet can be seen as a real Australian or Australasian group.

The musicians on this record:

- Chris Finnen** : Guitars and Tamboura
- Michael Junius** : Surbahar, Soprano Saxophone, Cornet and Flugelhorn
- Krishna Kumar** : Tabla
- Peter Helman** : Drums and Percussion
- Heinz Luettringhaus** : Double Bass

*Band Members (from left to right):
Heinz Luettringhaus, Michael Junius, Krishna Kumar, Peter Helman, Chris Finnen.*

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- Photography Albert Wilson and Michele Kinsman
 - Art Work Vicki Whitcomb and John Hilliard
 - Additional Art Concepts Zoe Helman
 - Recorded and Mixed Ken Howard
 - Final Mix and Edit Bartels Street Studios
 - Recorded at Prospect Gallery, Adelaide, South Australia
 - Special Thanks ... Rick Martin of Prospect Gallery and David Arbon for Sound Advice

RAINBOW FIRE

The rainbow is of particular significance in the Tantric tradition. It is an illusion, but not a hallucination. Born out of the opposites of fire (sunlight) and water, it is also a symbol of the appearance of the material world. This is born out of the opposing forces within an energy field, relatively real to our experience but not in the sense of an absolute reality.

On Tibetan Thangkas, Deities are often surrounded by a rainbow-coloured aura, and the visualisation of rainbow-coloured light is an important feature of Tantric practice.

Rainbow Fire, which is mainly based on the Indian Puravi scale with strong shades of Raga Dipak, is performed as one continuous movement with five sections: The Invocations of the Fire . . . The Appearance of the Fire . . . The Way of the Fire . . . The Salutation of the Fiery Rainbow . . . and The Echo of the Fire within.

Above the drone of the tamboura the intense call of the cornet, muted as well as open, is heard. The profound and strictly modal double bass line together with percussion, gradually build up the appropriate image of sound, which then begins to rotate at a gradually increasing pace. In turn the surbahar enters, bringing its unique richness of colour and atmosphere. In the last section the tabla joins with its clear structuring and marking of time, and once more we hear the call of the cornet. The composition concludes with a fade-out over the echo of the deep pedal notes of the fluegelhorn, leaving us with the memory of the sound images within ourselves.

SANGAM

Sangam is an Indian word meaning *confluence* or *coming together*. The joining together of two such diverse instruments as the ancient tabla and the modern electric guitar is an extraordinary and bold feature: not only does it represent an encounter between two cultures, but also a bridge across time.

Yet, such an encounter proves to be most stimulating if it takes place between masters of their respective instruments: Chris Finnen on guitar and Krishna Kumar on tabla. The two performers build up an intense dialogue, pulling out all the registers of their instruments as it were, and the effect is stunning.

Sangam is a distillate of what the Indian Pacific Quintet stands for. The version heard here was recorded at the Adelaide Festival Centre during an FM Stereo Broadcast across Australia by the ABC.

DANCE FOR EASTER MONDAY

Chris Finnen's *Dance for Easter Monday* is a vigorous and joyful composition recalling the happy events of Easter which always affect the composer profoundly.

After moments of reflection played on the acoustic guitar, the band joins in the exuberant theme. Apart from a certain Oriental flavour evident in Michael's solo on the soprano saxophone, *Dance for Easter Monday* clearly betrays the Scottish origin of the composer.

