



Derek seems to be very interested in the history of his home town. One example is the Astor Place Riot; Baron went into a lot of detail as to what happened and the political reason for it happening. They focused a lot on the sounds of the riot and why those noises had an impact on the events; one being the people shouting "To the opera." this sound took over to the space and seemed to resonate with Baron as a piece he enjoyed had a similar theme of the command.

They spoke of religion and how Judaic mysticism mentions god sending vessels to carry a cargo of light and the vessels being fragile to carry the light, this fragility caused the light to split and create sparks that were scattered across the land.

Language is arbitrary and conventional. Where does the language get its sound from? Who decided the way that language is used?

Adamic language:

"The Adamic language, according to Jewish tradition and some Christians, is the language spoken by Adam in the Garden of Eden. It is variously interpreted as either the language used by God to address Adam, or the language invented by Adam with which he named all things, as in the second Genesis creation narrative."

Anselm Kiefer Danae:

they were very drawn to this painting, because of the scale and the perspective.

Rilke: archaic torso of Apollo: "You must change your life"

Isolated field recording series: Derek Baron - To the planetarium.

The first minute or 2 is a collection of a young girl repeatedly saying "Good night." this goes into their grandmother's aunt discussing family relations. In 2015, Baron's grandmother gave them a box with various things like interviews or grandchildren, and family archival recordings. You have to give the benefit of the doubt by giving too few snippets because it's extremely long and about scale, it's meant to be taken in entirely. The artefacts are uncut, to preserve them. It lets the materials keep the controls, it doesn't need to manufacture and cut. The sound itself is the piece rather than the editing.

The next clip is two art historians discussing Vermeer, The Art of Painting. If you were not looking at the painting, unless you knew about art, you wouldn't necessarily know they were talking about this particular painting. It's fascinating to hear them talk about the movement in the objects and people in the painting, despite there being no literal movement.

John Akomfrah, "The nine muses" - "at the end of the day, you want to take one thing and put it affective proximity to another thing" _ Arthur Jafa loosely quoting John Akomfrah

The E catalog -

Short little piano bits. Went over 100-hour archives of playing various piano things over 15 years on various hard drives. Stumbled upon a segment of a recording that was separate from the rest and by accident looped it - wouldn't have thought of that. Find small recordings that had weirdness of everyday speech and non-idiomatic harmonies - minute forms. go through and find little bits and then learn how to play them and transcribe them. The premise is that it was segments of a long recording, a passage. It's hours of Baron muttering to Himself.

Influences:

Lester Young - These foolish things

Town and Country - I Am So Very Cold

Berlin Mass: Credo

Consolation: Brahms - Intermezzo in A Major op 11 no 2 1981

Time/Unit collection:

Ed Atkins - drawn on post notes for daughter and shared. Drawing and writing as a daily practise. You don't have to be creative while playing the piano it's actually better if you're not.

The Matrix:

An audio from the Tevya movie with the audio of Baron, intentionally making sounds over it. It makes it sound like something is trying to open a treasure chest and failing. It makes the quite sad ending seem that much more desperate. The mixture of the music and sounds makes for a dramatic ending with much suspense. When these things are coupled with the acting of Maurice Schwartz it makes his voice sound more sad and longing. The joyful music at the end gives us hope for the character.

The holy fool:

“The ancient archetype of “The Holy Fool” has existed for centuries, depicting an individual who acts in impractical or foolish ways for the sake of religious devotion.” - [Article](#)

Foolishness for Christ:

“**Foolishness for Christ** ([Greek](#): διά Χριστόν σαλότητα, [Church Slavonic](#): оуродъ, юродъ) refers to behaviour such as giving up all one's worldly possessions upon joining an [ascetic](#) order or religious life, or deliberately flouting society's conventions to serve a religious purpose—particularly of Christianity. Such individuals have historically been known as both "holy fools" and "blessed fools". The term "fool" connotes what is perceived as [feble-mindedness](#), and "blessed" or "holy" refers to innocence in the eyes of God” - [Article](#)

Amelia Bedelia:

Amelia Bedelia is the first book in the popular Amelia Bedelia children's picture book series about a housekeeper who takes her instructions literally. It was written by Peggy Parish, illustrated by Fritz Siebel, and published by Harper and Row in 1963

The holy restaurant:

A recording of Baron and his nephew playing a children's keyboard leaving it in, transcribing it, tracing and making a mini-orchestra to play it. The tracing disperses after a while and gets less exact. The first bit is related to plain chant where everyone is singing the same melody, there's a commitment to unison and a cloud of instrument coming in. there's a hum of Baron's microwave which is the constant within the piece. Polyphonic Music.