



## K. Leimer

Elegant and dreamy, *The Useless Lesson* teaches listeners that — with proper balance and vision — experimental electronic and contemporary classical music can, indeed, reside on the same aural plane. In fact, in Leimer's hands, the union makes perfect sense.

– Michael Popke, Sea of Tranquility

Following the course of Kerry Leimer's work is akin to cosmology: each new item is another chance to watch his universe patiently assemble itself before your ears. Over time, the early materials set in motion by his own personal Big Bang have begun to coalesce into more exotic combinations; the snapshot that is *The Useless Lesson* marks the appearance for the first time of the warmth of acoustic elements and field recordings. Kerry's universe — and ours — are the richer for them.

– Gregory Taylor, WORT-FM

Bold, beautiful and bodacious, effortlessly synergizing such overly-abused categories as ambient, minimalism, pointillism and neo-classical to such a degree as to render those terms meaningless. If Leimer's latest course of electronic ambrosia doesn't redress the artistic imbalance laid down by the universe, it's proof positive the gods above possess little in the way of taste.

– Darren Bergstein, e/i Magazine

*The Useless Lesson* is a work of precisely crafted ambient art where all the sonic moves slot into place like pieces of a finely constructed jigsaw. Sublime, classical, abstract, lonely, and mathematical are just some of the words Kerry's latest album evokes."

– Dene Bebbington, Melliflua.com

released : april 07

## The Useless Lesson

*The Useless Lesson* includes collaborations with Leo Abrahams, (solo artist and guitarist on Brian Eno's *Another Day on Earth*) Dwight Ashley (Nepenthe artist) and phonographer Anode.

The CD is comprised of constructed and deconstructed pieces juxtaposed to disclose the contrasts and commonality of organizing and recognizing sound into music. To emphasize the attractions and repulsions of these two poles the ensembles used in each case differ broadly. The constructed — composed — pieces are mostly for string trio and are traditional and surface-oriented, placing their emphasis on the interaction of separate voices. Set in contrast with collaborative, steady-state and hybrid pieces which are heuristic, synthetic and process-derived — deconstructed — to form a solid, gapless atmosphere of densely packed voices that listeners may or may not wish to de-strand.

There are many lessons that can be deemed useless, like the uncomprehending behavior in a story ascribed to a spiritual teacher of sorts who, when in need of cash, would catch Sparrows, use an aniline dye to tint the birds yellow and then sell them to the unsuspecting as Canaries. It's not so much the spiritual component (are the beliefs that he taught any more or less authentic than the Canaries he sold, or do any beliefs objectively matter?) as it is an indicator that many of the lessons which constitute learned behavior prove either intrinsically useless or are made so by our own behavior.

Music is, to varying degrees, also the result of learned behavior and the music of *The Useless Lesson* is mostly derived from considering the differences in acting on those things that are learned and acting on more spontaneous impulses.

### K. Leimer The Useless Lesson

Available from Wayside Music; Amazon;  
CD Baby; iTunes; Eurock and others



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K. Leimer  
The Useless Lesson  
PoL 0701  
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TRACK	TITLE	TIME
1.	To force closed our eyes	5:38
2.	Declining need of more	13:55
3.	Music that conceives of itself as music	3:48
4.	Anosognosia	12:51
5.	Trio (Sentimental music)	5:25
6.	Long after Dowland	16:20
7.	Declension of need	7:26
TRT		65:32