

*The Butcher of Brisbane* draws its inspiration from 'The Talons of Weng-Chiang', a 1977 series of episodes from the long-running BBC television series, Doctor Who. In this scenario, a cornucopia of material and intellectual artifacts from all sorts of real and imaginary times and places are made to work together to form a (more-or-less) coherent narrative. This carnivalesque quality provides the basic rationale for *The Butcher of Brisbane*, through both abstract concepts of syntax, and the musical, linguistic, aural and visceral content of the original drama. Similarly, the story's anti-hero, at one time or another a ghost, a god and a megalomaniac, dictates the character of the solo part. The relationship between saxophone and ensemble, furthermore, reflects this villain's vain struggle to impose his own 'pure' agenda on the aesthetic, scientific and ethical menagerie of his surroundings.

This piece is dedicated to Eliot Gattegno, Steve Drury and the Callithumpian Consort.

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*The Butcher of Brisbane*

*The Butcher of Brisbane* draws its inspiration from ‘The Talons of Weng-Chiang’, a series of episodes from the long-running BBC television series, Doctor Who. In this scenario, a veritable cornucopia of material and intellectual artifacts from all sorts of different real and imaginary times and places are made to work together to form a more or less coherent narrative whole. This carnivalesque quality provides the basic rationale for *The Butcher of Brisbane*, by way of both abstract concepts of syntax, and the musical, linguistic, aural and visceral content of the original context. Similarly, the story’s anti-hero, at one time or another a ghost, a god and a megalomaniac, dictates the character of the solo part. The relationship between saxophone and ensemble, furthermore, reflects this villain’s vain struggle to impose his own ‘pure’ agenda on the aesthetic, scientific and ethical menagerie of his surroundings.

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