

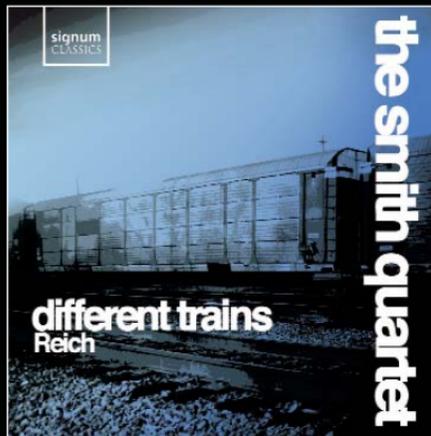
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Powerplant

Electric Counterpoint

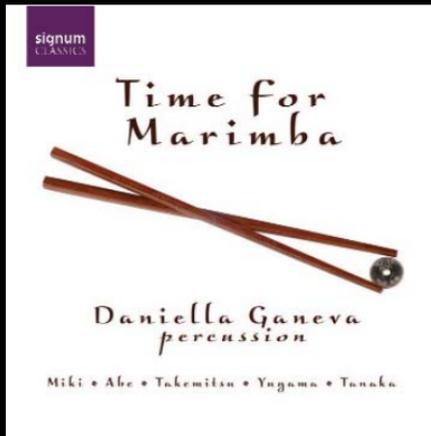
Kraftwerk • Steve Reich



Different Trains
Steve Reich
The Smith Quartet

SIGCD064

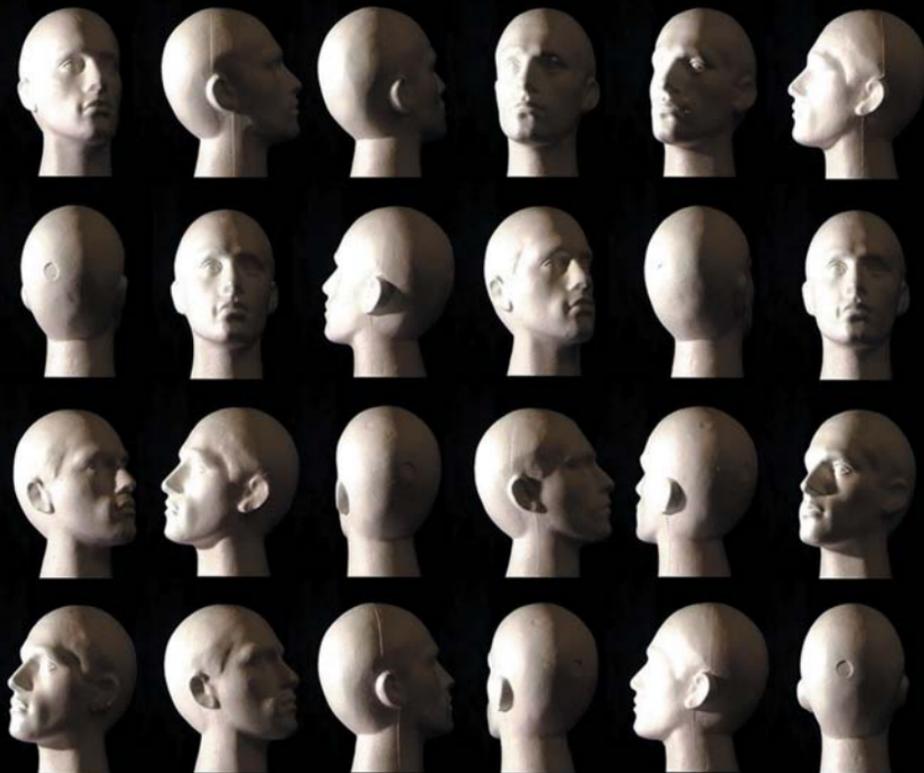
Signum Classics are proud to release the Smith Quartet's debut disc on Signum Records - *Different Trains*. The disc contains three of Steve Reich's most inspiring works: *Triple Quartet* for three string quartets, Reich's personal dedication to the late Yehudi Menuhin, *Duet*, and the haunting *Different Trains* for string quartet and electronic tape.



Time for Marimba
Daniella Ganeva

SIGCD057

Time for Marimba explores the 20-th century Japanese repertoire for marimba including music by five pre-eminent post-war composers.



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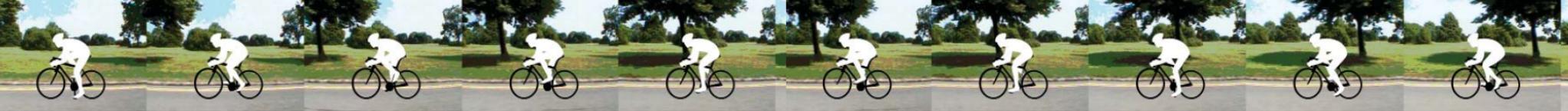
ELECTRIC COUNTERPOINT

Electric Counterpoint	Steve Reich	
1. I Fast		[6.51]
2. II Slow		[3.22]
3. III Fast		[4.33]
4. Tour de France	Kraftwerk	[5.25]
5. Radioactivity	Kraftwerk	[5.57]
6. Pocket Calculator	Kraftwerk	[6.44]
7. Carbon Copy	Joby Burgess & Matthew Fairclough	[5.14]
8. Temazcal	Javier Alvarez	[8.05]
9. Audiotectonics III	Matthew Fairclough	[3.47]
Total Timings		[49.55]
Video: Temazcal		[8.09]

POWERPLANT
JOBY BURGESS PERCUSSION
MATTHEW FAIRCLOUGH SOUND DESIGN
KATHY HINDE VISUAL ARTIST
THE ELYSIAN QUARTET

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Electric Counterpoint

Steve Reich (1936-)
I Fast II Slow III Fast

Joby Burgess xylosynth

Commissioned for guitar legend Pat Metheny in 1987, *Electric Counterpoint* is the third in a series of pieces including *Vermont* and *New York Counterpoint*, which places a soloist against a pre-recorded tape of themselves. Reich's trademark hypnotic sound is evident throughout, and the three movements simply entitled 'Fast-Slow-Fast' dovetail into one another. The twisting lines are layered, often in canon with as many fifteen parts being heard simultaneously.

I first heard Reich's *Drumming* when I was fourteen and his music has been a big influence for me, The Orb's *Little Fluffy Clouds* has been an influence in making this new version of a Reich favourite.

'Here's a new take on Electric Counterpoint that works really well.' Steve Reich

Tour de France

Ralf Hutter (1946-), Florian Schneider (1947-)
and Karl Bartos (1952-)

Radioactivity

Ralf Hutter (1946-), Florian Schneider (1947-)
and Emil Schult (1946-)

Pocket Calculator

Ralf Hutter (1946-), Florian Schneider (1947-)
and Karl Bartos (1952-)

Joby Burgess xylosynth, vibraphone, glockenspiel, crotales, desk bells, vocoder, drums, cymbals, cajon, thundersheet, toys and noises

The Elysian Quartet

Emma Smith violin

Jennymay Logan violin

Vince Sipprell viola

Laura Moody cello

Widely acknowledged as the pioneers of modern dance music, the German band Kraftwerk began to take shape in the late 1960s under the direction of Ralf Hutter and Florian Schneider. At first

improvising with flute, electric guitar, cello and vibraphone as the then Organisation, they explored the sounds of the modern industrial world, setting up their own studio, Kling Klang, which remains at a secret location in Dusseldorf.

Experimenting with tape loops, synthesizers and vocoders they released two eponymous albums in 1971 and 1972, before making their international breakthrough with *Autobahn* in 1974. A string of concept albums followed: *Radioactivity*, *Trans-Europe Express*, *The Man Machine* and *Computer World* each exploring a new theme with precision artwork and instant hooks. Their influence has stretched far and wide, from New Order and The Human League to Arthur Baker and Afika Bambaataa.

Carbon Copy

Joby Burgess (1976-) and Matthew Fairclough (1970-)

Joby Burgess berimbau, kit and thundersheet
Matthew Fairclough laptop and keyboard

Originating in Africa, by way of Brazil, the berimbau is used for magic, combat and incantation. Using live sampling and computer processing this ancient instrument is cut, copied and re-mixed with scattered beats and urban overtones.



Temazcal

Javier Alvarez (1956-)

Joby Burgess maracas

Temazcal, the Mexican word meaning 'burning water', combines a single pair of maracas with pre-recorded sounds. Improvising around rhythmic patterns taken from Latin American folk music, the maracas weave through a world of electronic noises and rhythmic shadows. In the words of composer John Adams, *'The music of Javier Alvarez reveals influences of popular cultures that go beyond the borders of our own time and place.'*

Audiotectonics III

Matthew Fairclough (1970-)

Joby Burgess xylosynth

Audiotectonics III was written specifically for the xylosynth - a cross between a xylophone and a synthesizer - allowing quick access to a diverse range of sounds. Here percussion instruments

from India, Africa, Europe and South America have been sampled and combined with electronically synthesized material.

Video **Temazcal**

This video fuses together a live performance of Alvarez's *Temazcal*, with specially created images using footage of fire, water and occasional injections of coloured ink clouds.

© Joby Burgess



BIOGRAPHY

POWERPLANT

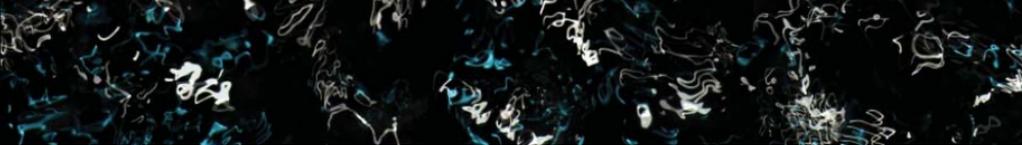
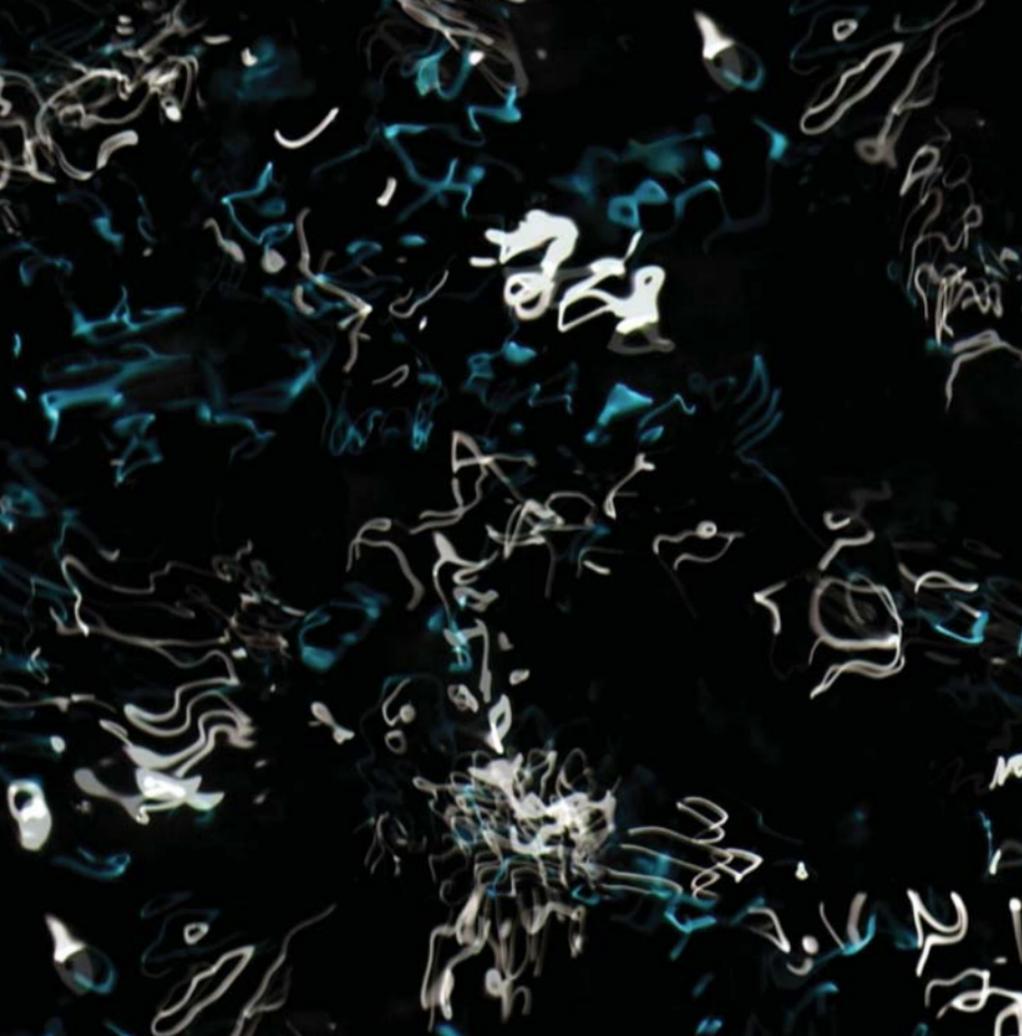
Bringing together some of the most dynamic young British artists, Powerplant explores hi-octane percussion-led music with an electronic sound and strong visual performance. Led by percussionist Joby Burgess, the collective made its debut in July 2005, with a sell out performance at The Purcell Room, London. Since then Powerplant has performed extensively throughout the UK and was one of the few ensembles to perform at Steve Reich's Barbican birthday celebrations 'Phases', in 2006.

At the heart of the Powerplant sound is the percussion and live electronics duo of genre trashing virtuoso, Joby Burgess and Liverpool based composer and live sound engineer, Matthew Fairclough. Coupled with specially created film and live visuals from Bristol based experimental and challenging repertoire fusing seminal percussion works alongside their own work, improvisations and remixes.

Powerplant's set of classic electronica from pioneering dance masters Kraftwerk was arranged in-conjunction with composer Ben Foster, and features the Elysian Quartet - one of the UK's most innovative young ensembles, and the only British string quartet of its generation exclusively dedicated to twentieth-century and contemporary music.

One of Britain's most diverse percussionists, Joby is best known for his work performing new music. He regularly collaborates with artists such as Joanna MacGregor, John Kenny, James Wood, Stewart Copeland, Sarah Leonard, Nitin Sawhney and Michael Finnissy, as well as being a member of Britain's leading percussion quartet, Ensemble Bash, and the innovative duo, New Noise.





Thanks to Will and JJ at Wernick Musical Instruments, Bill Parry at Sabian, Paolo De Gregorio, Graham at Jam Percussion for Adams, FACT (the Foundation for Art & Creative Technology, Liverpool), The PRS Foundation, Jane Nicolson and all who have supported us. For Noah and his beautiful mother, I love you.

Recorded at Ark Studios, The Dairy, University of Liverpool and McCasso Music on various dates between January 2007 and August 2008, except track 8 recorded January 2003.

Mixed and engineered by Joby Burgess and Matthew Fairclough, assisted by Ben Foster, Charlie Huggall and Chris Wheeler.

Mastered by Matthew Fairclough

Executive Producer - Joby Burgess

All images - Kathy Hinde, portrait photography by Nick White

Video made by Kathy Hinde, recorded at the Merlin Theatre, Frome on August 25 2008

Further information at www.jobyburgess.com

Design and Artwork - Woven Design www.wovendesign.co.uk

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