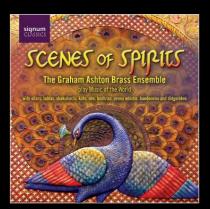
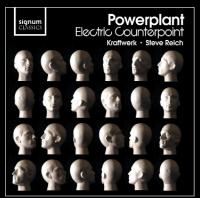
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Scenes of Spirits The Graham Ashton Brass Ensemble

The Graham Ashton Brass Ensemble boldly explores new repertoire for brass from different cultures around the globe, with an incredible line up of composers and instrumentalists from different disciplines and musical spheres. A melting pot of Indian ragas, Japanese Gagaku, Argentinian tangos and ancient Celtic tradition, via American improvised and classical music, gives rise to a release of sparkling originality, where daring instrumentations are perfectly matched with sublime performances from this true 'world' ensemble.

"A really worth-while extension of the brass ensemble repertoire ... Recommended unreservedly." Musical Pointers

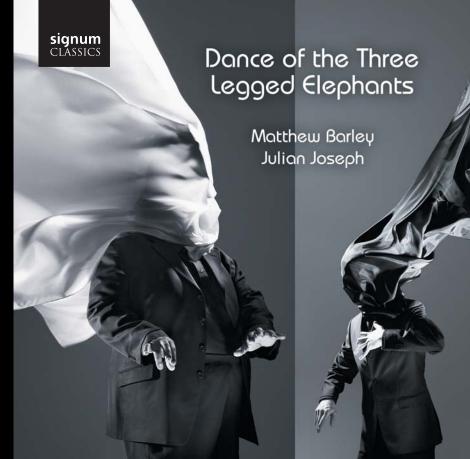


Electric Counterpoint Powerplant

Powerplant encompasses the work of some of the most dynamic young British artists, bringing together the virtuoso percussionist Joby Burgess and live sound engineer Matthew Fairclough.

The repertoire centres on Steve Reich's *Electric Counterpoint*, a piece originally written for guitarist Pat Metheny, alongside works by techno pioneers Kraftwerk and original compositions by Burgess and Faircloueth.

"... a glinting, chiming soundworld that seems perfectly judged for Reich's intricate canonical writing." The Guardian



DANCE OF THE THREE LEGGED ELEPHANTS

1.	Improvisation #7	Barley/Joseph	[1.40]
2.	(Used to be a) Cha Cha	Jaco Pastorius	[5.33]
3.	Improvisation #3	Barley/Joseph	[5.36]
4.	Castellain Sunshine	Julian Joseph	[8.47]
5.	Sabia	Antônio Carlos Jobim	[3.31]
6.	Dance of the Three Legged Elephants	Julian Joseph	[11.53]
7.	Pièce en Forme de Habanera	Maurice Ravel	[4.23]
8.	Miles Beyond	John McLaughlin	[9.57]
9.	Vika	Julian Joseph	[11.40]
10	. Improvisation #2	Barley/Joseph	[5.24]
	Total timings:		[72.24]

MATTHEW BARLEY CELLO JULIAN JOSEPH PIANO

www.signumrecords.com

DANCE OF THE THREE LEGGED ELEPHANTS

Dazzling vet intimate, this set of tracks is the work of two brilliant and internationally renowned musicians who are also close friends, and their friendship pours from the music with passion. intensity, humour and inspiring energy. The central focus here is 'collaboration' - the musical collaboration of Barley and Joseph and the traditions from which they have individually evolved, and their combined collaboration with other composers in a series of imaginative arrangements. Matthew Barley's influences are initially classical, but have broadened into world music. Indian music and electronic music: with Julian Joseph the influences again have a strong classical heart but we know him primarily as a iazz performer and composer. But the classical performer and the jazz practitioner are searching for the same thing - as Joseph puts it 'improvisation is pulling magic out of the air' - so that through their playing music together, and challenging each others' musical experience they end up blurring boundaries which, as Barley says, 'never really existed' between genres and people. We are transported through music which at times echoes the romantic harmonies of the European tradition. then again the latin rhythms of South America,

then blues and swing, and then something very modern and avant-garde. These myriad tones. textures, feels, grooves and emotions hold together in a fabulous aural tapestry, at times freely improvised and at other times more arranged or composed, as is the jazz tradition. The ways in which these performers draw classical and jazz together is literally infinite and is proof of how jazz, once an outsider to classical music, has been absorbed; indeed you could argue that it is actually the other way round, and the classical colours and sensibilities become merely aspects of the improvising force. Or maybe that would be to suggest boundaries that do not, or should not exist ... Anyway, the great jazz artist Miles Davis (celebrated on this CD in the John McLaughlin track Miles Beyond), would have been thrilled to hear Barley and Joseph working so freely in and out of their traditions, because for Davis, to perform jazz was never to stand still, but always to be moving forward and challenging expectation, absorbing new influences and creating great music.

In the main these tracks follow a traditional jazz concept of episodes. There is often a presentation of the tune or 'head' which is pre-arranged, followed by solo sequences where one instrument is to the fore and the music is more improvised. This 'conversation' between musical personalities

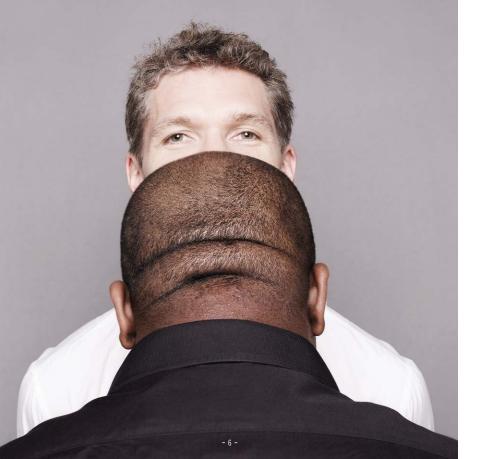


takes many textural forms, so for example in (*Used to be a*) *Cha Cha* - originally a Herbie Hancock / Jaco Pastorius classic - the piano keeps the left hand ostinato patterns moving as the cello soars above before the performers swap round and the cello takes the ostinato, or in *Dance of the Three Legged Elephants*, where the cello produces a pizzicato walking bass over-which the piano plays fast jazz lines before the textures are again reversed.

There are three Improvisations providing links to more composed sections. The first, Improvisation #7 provides a mood setting introduction to the CD as a whole, exposing some of the fundamental elements of the duo sound. Thus we hear bass ostinato in a 'walking' jazz style, chords, melody, pedal-points and a soft lyrical line, elements which will be elaborated in subsequent sections. The second, Improvisation #3 has a Satie-esque chord pattern in G minor over which the cello weaves lyrical lines with semi-tonal figures and grace notes. There is an intoxicating move to E flat in the chord sequence, and piano and cello each have solo sections working over the 'changes' (repeating chord patterns). The final improvisation (#2) makes use of effects including pizzicato and tapping on the bodies of the instruments, which build up a vivid and engaging rhythmic tapestry. This improvisation allows cello and piano free rein of their technical and harmonic skills

There are three original Julian Joseph compositions featured on the CD. Castellain Sunshine opens with high piano chords, cello pizzicato and piano effects (such as strumming the strings). This track has a latent latin feel and combines episodes of intense rhythmic conversation with heartfelt lyricism in the melancholic E flat minor main melody. And no record which has iazz at its heart would be complete without a blues - that iconic jazz sequence, highly flexible and malleable, and wonderful to improvise over - and it is provided here in Joseph's witty Dance of the Three Legged Elephants. In 3/4 time the chord sequence is a classic 12 bar form, with a defining riff featuring a strong minor second and third. There is some great high glissando work in this track and fabulous jazz lines from the piano. The third Joseph contribution Vika, originally written for Barley's wife, Russian violinist Viktoria Mullova, is a gorgeous, expansive melody with an 8/8 latin feel pulsing beneath. There is something yearningly European in the passionate cello tune, as well as echoes of Chick Corea in the harmonies and piano lines of the solo section - once again the musical influences meld effortlessly, and as a track builds the energetically flowing jazz piano fully demonstrates Joseph's mastery of the modern jazz style.

- - 5 -



Four other tracks are based on the work of other composers. (Used to be a) Cha Cha is a Jaco Pastorius number, and Joseph says of the Weather Report original that the improvising is 'unsurpassable' and so the aim here was to break this down and re-build it in the duo's own way. So this is homage to the original track, and it's wonderfully executed, setting up the latin ostinato in piano left hand with the melody played in unison above. As the music breaks down there are more complex rhythms and effects - whole tone harmony - with more contrapuntal and fugal elements that take the work very much into the ownership of Joseph and Barley. At the end of the track the laughter is just what we the listeners have sensed - devilish fun enjoyed by two brilliant musical personalities.

The beautiful arrangement of Antônio Carlos Jobim's *Sabia* is one of the simplest arrangements on the CD, with wonderful lyrical playing from Matthew Barley underpinned with a laid-back latin groove. There is less focus here on improvisation, but rather on interactive playing and interpretation of the harmony.

Joseph describes the inclusion of Ravel's *Pièce en Forme de Habenera* as 'completing the picture' of the relationship on this disc between the classical

sensibility and the improvised jazz response. Ravel, who absorbed the habanera music as a folk style and breathed into it a classical framework in his original, in turn provides Barley and Joseph with a starting point for this contemplative response. There's no denying either the debt 20th Century Jazz musicians owe to Ravel in terms of pan harmonies and whole tone colours – used to great effect here.

And the inclusion of *Miles Beyond* is fitting on a disc that is so much about fusions and collaboration. British jazz/rock guitarist John McLaughlin played with Miles Davis during the 1970s when Davis was experimenting with jazz/rock fusion. Davis was a great icon of jazz experimentation from the early period of his ground-breaking 'Kind of Blue' album in the 1950s all the way through free jazz, rock and into the 1970s pop fusion movement. The McLaughlin original pays homage to Davis with a kind of be-bop melody juxtaposed with the block chord harmonies of heavy rock, and this is the starting point of a very free improvisation which includes cello and piano effects and complex rhythmic development as well as, once again, giving us a strong sense of that bedrock sound of jazz improvisation - the blues. Miles Davis would have raised a smile

Will Todd

BIOGRAPHIES

MATTHEW BARLEY

Matthew Barley is internationally known as a cellist, improviser, arranger, music animateur, and as the Artistic Director of Between The Notes. His musical world is focused on projects that connect people in different ways, blurring the boundaries that never really existed between genres and people.

As a soloist and chamber musician he has performed in over 50 countries, including appearances with the BBC Scottish and Philharmonic (Hazlewood). the New Zealand Symphony (Tan Dun), Melbourne Symphony (Tortelier), Lanaudiere Festival Orchestra in Canada, Hong Kong Sinfonietta, Czech Philharmonic, Royal Liverpool Philharmonic and Royal Scottish National (Alsop). He has given premieres of works by Detlev Glanert, Fraser Trainer, Peter Wiegold, Dave Maric, John Woolrich, Dmitri Smirnov and Deirdre Gribben, and in recent seasons has performed at some of the world's great concert halls: London's Wigmore Hall, Royal Festival Hall, Royal Albert Hall, Kumho Hall in Korea, Pablo Casals Hall in Tokyo, The Rudolfinium in Prague, and the Teatro Colon in Buenos Aires.

A key aspect of his recitals is mixing repertoire in unusual ways, pairing Bach suites with jazz, electronica and improvisation and he is particularly interested in music for cello and electronics. Recently he toured Brett Dean's ballet score *One of the Kind* (for solo-on-stage-cello and electronics) with the Netherlands Dance Theatre, and recently developed a work with DJ Bee for cello and laptop, both played by Matthew.

Collaboration is an enduring passion (Matthew has worked with the Indian sarod master Amjad Ali Khan, Django Bates, Talvin Singh, Jon Lord and Sultan Khan), as is improvisation: he recently appeared at the Wigmore's prestigious BBC Radio 3 lunchtime series in a programme of Bach, with improvisations on his electric cello.

In 1997 Matthew Barley founded 'Between The Notes', a performance and education group that has appeared at the Sydney Opera House, the Royal Opera House (with the Royal Ballet) and the International Symposium of Contemporary Music



in Hong Kong. In 1995 the group took the lead role in a devised work, *Invisible Lines*, which culminated in a live-television performance at the Royal Albert Hall for the BBC Proms, alongside players from the BBC Symphony Orchestra and 40 teenagers from around the country. More recently BTN took centre stage for the 20th anniversary celebrations of the Köln Philharmonie as soloists with the Gürzenich Orchestra under Markus Stenz.

Future plans include a residency at the prestigious new venue *Kings Place* in London and a major new project with his wife, Russian violinist Viktoria Mullova. He is also launching the Matthew Barley Ensemble in late 2009, and will be artist in residence at the Spitalfields Festival in 2011.

Future collaborations include projects with Matthias Goerne, Martin Frost, Viviane Hagner, Thomas Larcher and Kit Armstrong, Iranian Sufi Davod Azad, and iconic Indian composer/performer Nitin Sawhney.

2007 saw Matthew's debut on television as the Music Director of BBC 2's widely acclaimed 'Classical Star'.

www.matthewbarley.com



- 10 -

JULIAN JOSEPH

'One of Ellington's natural-born heirs... Charm pure and simple, coupled with absolute assurance.'

Virtuoso pianist, bandleader, composer, arranger and broadcaster, Julian Joseph has been a leading figure on the international jazz scene for over two decades. Acclaimed by critics and audiences the world over, he never fails to inspire with his mastery of the keyboard, the versatility of his musicianship, and the seemingly limitless scope of his creative imagination.

Julian's musical ideas reflect the eclectic influence of all forms of music in the history of jazz: from classical to rock and pop, everything is relevant. A feature of a Julian Joseph concert is the wide-ranging repertoire of original compositions and arrangements upon which he draws. Challenging and innovative, they are deeply rooted in the jazz tradition and, as with all great jazz music, combine his own unique voice with those of his predecessors.

Julian is completely at home on any stage and in front of any band, whether performing solo, or leading his own trio, quartet, electric band or big band, or with full symphony orchestra. His passion

for the music is always palpable, and his desire to communicate that passion compelling.

As well as four albums and a mass of original material for small band, Julian has written a number of large-scale works for big band and symphony orchestra, including *The Great Sage* for big band and strings premiered at the 2002 London Jazz Festival, Mountain of Hope, The Reverend: Back Home to Glory, A Ballade of Love, Guardian Angel, and an arrangement of Gershwin's Rhapsody in Blue for big band. premiered at the 2003 City of London Festival. Two movements of a 5-movement suite for orchestra. Symphonic Story: The Great Exception, have been performed by the Halle and BBC Concert orchestras. In 2007 Julian premiered and toured his new jazz opera, Bridgetower: A Fable of 1807 - the story of young black violin prodigy George Bridgetower in London at the turn of the 19th Century.

www.iulianioseph.com



- 13 -



Julian Joseph would like to thank:

James Joseph, Misha Mullov-Abbado, Nick White, Natasha Cheek and Claire Mazik at Big Red Chimney, David and Mary at Champs Hill, Raphael, Mike, Steve, Matt, Will and all at Signum, Mum, John, Melanie, Ella, Joshua and Ava, Vika, Katia, Nadia and Matthew Barley - keeps getting better!

I dedicate this album to my loving mother Ursula Veronica Joseph and my USA mom Fay John

In memory of Bheki Mseleku, Ian Carr, Lady Pansy Brathwaite, Earl 'Mario' Bullen, Arden Morgan, David 'Fathead'
Newman. Heath Ledger. David Carradine. Walter Cronkite. Michael Jackson and George Russell

Matthew Barley would like to thank:

A host of doctors and physios; in particular Jo, Kent, Diana and Wendy, without whom I would not now be playing the cello.

Julian for endless harmonic patience

My family for endless patience

This CD is dedicated to my parents, Simon and Keren for their endless love

Recorded at Champs Hill, UK on 2 - 4 March 2009 Producer and Editor - Raphael Mouterde Engineer - Mike Hatch

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