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2. **THE BOOM AND THE BAP** *Matthew Fairclough [5.57]*
3. **24 LIES PER SECOND** *Max de Wardener [5.22]*
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TOTAL 60.07

VIDEO IM DORFE

signum
CLASSICS

POWERPLANT
24 LIES PER SECOND



AGGRESSION
FANATICISM
TORTURE
WEAKNESS

CHAIN OF COMMAND

Graham Fitkin (1963-)

Joby Burgess xylosynth with sampler and looper

I have collaborated with British composer Graham Fitkin for more than a decade, initially through my performances with **ensemble**bash and more recently with his own Fitkin Band. In 2008 I asked Graham if he would write for my electronic mallet controller, the xylosynth – described by The Guardian as “a hybrid instrument somewhere between a xylophone and a synthesizer”. The resulting *Chain of Command* is constructed entirely from vocal samples taken from speeches by George Bush and Donald Rumsfeld, about Guantanamo, the Iraq war and the inquiry into prisoner abuse and torture at Abu Ghraib. Carefully edited and manipulated syllables are slowly rebuilt using live looping into words and phrases over the 12 minutes of this confrontational and direct work, which examines the use of constantly looped, loud music, 24 hours a day, as torture at Guantanamo.

THE BOOM AND THE BAP

Matthew Fairclough (1970-)

Joby Burgess drums with max/msp

British composer and music researcher Matthew Fairclough has worked extensively developing a musical language incorporating electronics for over a decade, and has handled sound design for all of my live projects since 2002. *The Boom and The Bap* refers to the kick drum and the snare drum, taking initial inspiration from the ‘Amen Break’ – six seconds of a drum solo (break) from ‘The Winstons’ 1969 *Amen, Brother* – the most heavily sampled break in history. Matthew has used the original instruments fused with live computer processing, to create his own unique take on one of popular music’s most important moments.

24 LIES PER SECOND, IM DORFE, WHITE RIBBON AND UNTIL MY BLOOD IS PURE

Max de Wardener (1972-)

Joby Burgess xylosynth with supercollider, drums, Thai gongs, spring coil, cymbals, tam tam, glockenspiel and vibraphone

British experimental composer and instrument-builder Max de Wardener's three short pieces for percussion, take inspiration from the work of Austrian film director Michael Haneke. "*Film is 24 lies per second at the service of truth, or at the service of the attempt to find the truth.*" Haneke's words represent the genesis of this project, along with the harmonic series, which features prominently in the music for xylosynth and *White Ribbon* for solo glockenspiel, to create music of child like innocence, with sinister undertones. *Im Dorfe* is Max's response to the 2001 film *The Piano Teacher*, a twisted mash-up derived from Franz Schubert's song of the same name, from the song cycle *Winterreise*. Three pianos of varying preparation provide the accompaniment, for a roller coaster of drums, driven forward by an ever-accelerating metronome. A new extended arrangement of *Until My Blood is Pure* (for vibraphone) is taken from Max's 2004 album *Where I am Today*, crafted by Max and Leo Chadburn.

PIECE FOR TAPE (FOR PERCUSSION)

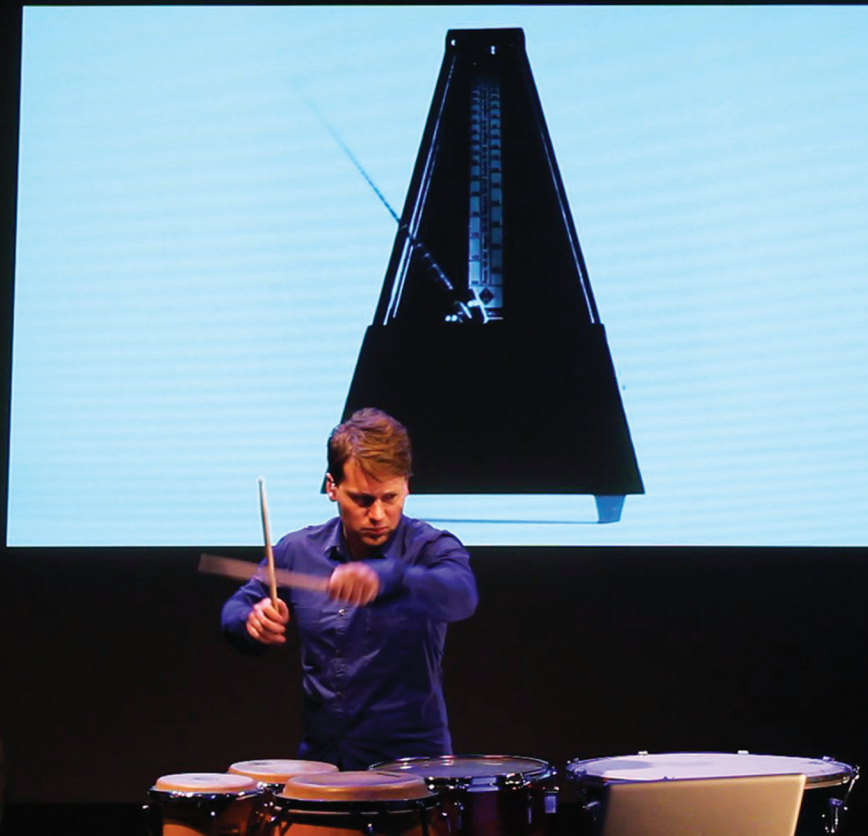
Conlon Nancarrow (1912-1997) arranged Dominic Murcott

ARMED RESPONSE UNIT

Dominic Murcott (1965-)

Joby Burgess bongos, tom toms and woodblocks with max/msp

American composer Conlon Nancarrow is best known for his extraordinarily complex pieces for player piano, written in almost complete isolation from the mainstream of musical society at his home in Mexico City. During his early player piano days, Nancarrow had attempted to make a mechanical percussion orchestra but gave up, after deciding that the engineering was beyond him, instead using recordings of the percussion instruments to piece together an early



tape composition (c.1952) of superhuman virtuosity. Now over half a century later British composer Dominic Murcott has made the first arrangement of Nancarrow's *Piece for Tape (for Percussion)*, in a new version for myself. Employing the same set of percussion, Dominic's own *Armed Response Unit* adds electronic sounds and live computer processing to create a companion piece that extends and plays with the sonic language of Nancarrow's *Piece for Tape*. As with the Nancarrow, the tangled textures are often underpinned by simple pulses, which the listener may or may not detect through the aural camouflage.

MY NAME IS

Steve Reich (1936-)

Described by The New York Times as "*our greatest living composer*" and The New Yorker as "*the most original music thinker of our time*", the music of Steve Reich manages to transcend regional or cultural boundaries, incorporating influences from around the world. A first generation minimalist, Reich places repetition, the use of speech and field recordings at the centre of his vast body of work. After the success of my earlier arrangement of *Electric Counterpoint (version for xylosynth)* I was keen to explore more of Reich's work, and after conversations with Steve during 2010, I decided we would tour his little-known early work *My Name Is*. Replacing 1960s tape with computer processing, we create a unique phasing performance by recording, editing and mixing audience members response to the question, *What is your name?*

VIDEO IM DORFE

A staged performance of Max de Wardener's powerful *Im Dorfe*, with visuals created by and in collaboration with Kathy Hinde.



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Biography

Powerplant is an inspiring collaboration of British artists, comprising Joby Burgess' playing and electronics with sound design by Matthew Fairclough and visuals by Kathy Hinde. The collective made its debut in 2005, with a sell-out performance at the Southbank Centre, London and has since performed extensively throughout Europe, the USA and beyond, creating an experimental and challenging repertoire fusing seminal percussion works alongside its own work, improvisations, remixes and commissions.

Powerplant's debut album – “*a must for anyone surfing the sine waves and all things electronica*” Muso Magazine – includes remixes of Kraftwerk featuring the Elysian Quartet alongside Steve Reich's *Electric Counterpoint*. Released in 2008 on Signum Records, “*Burgess transfers it to a xylosynth, to a create a glinting, chiming soundworld that seems perfectly judged for Reich's canonical writing.*” The Guardian.

The second album *Import/Export* – Burgess' landmark collaboration with Gabriel Prokofiev – was released in 2010 on Nonclassical Records. Including remixes by artists such as Murcof and a DVD of performances, interviews and documentaries; Prokofiev's suite for global junk is “*pollution as a sound source, recycled to maximum effect*” The Wire.

Internationally acclaimed percussionist Joby Burgess is best known for his virtuosic, lissom performances, daring collaborations and extensive education work. Burgess regularly appears both on stage and in recordings with artists including Peter Gabriel, Joanna MacGregor, Stewart Copeland, Peter Maxwell Davies and his chamber groups **ensemble**bash and New Noise.

Further information at www.jobyburgess.com



Track 1 recorded at the Coach House during July 2012; produced by Joby Burgess and Graham Fitkin, mixed and engineered by JB.

Track 2 recorded at University of Liverpool on April 29, 2012; produced, mixed and engineered by Matthew Fairclough.

Track 3 recorded at the Coach House during April 2012; produced, mixed and engineered by JB and Max de Wardener; SuperCollider software build / co-design by Matthew Yee-King.

Tracks 4 & 5 recorded at Trinity College of Music August 5 and November 2, 2011; produced by MdW and JB, mixed by MdW, engineered by Kit Venables.

Track 6 recorded at Trinity College of Music November 2, 2011; produced by Leo Chadburn, MdW and JB, mixed by LC, engineered by KV.

Tracks 7 & 8 recorded at Trinity College of Music March 18 and May 25, 2011; produced by Dominic Murcott and JB, mixed by DM, engineered by KV.

Track 9 recorded Live at Dartington Hall on March 10, 2011 as part of the Arts at Dartington Programme; produced and mixed by MF and JB, engineered by MF.

Mastered by Mike Hatch
Executive Producer Joby Burgess

Images Kathy Hinde, photography Kathy Hinde.

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Video made and directed by Kathy Hinde, piano performed by Dorian Ford, second camera Tom Gray, lighting Andy Webb, best boy Noah Burgess, recorded at the Pounds Arts Centre, Corsham on August 13, 2012.

Thanks to all who have been involved in making this record, especially Kathy, Matthew, Max, Graham and Dominic for your constantly inspiring creativity. Will and JJ at Wernick Musical Instruments, Bill Parry and Jay Lewington at Sabian, Mike Balter, Neil at Grover Pro Percussion, Adams, Remo, Meinl, Paolo De Gregorio, Boss and Roland, Vater, DW and Dean Bowdery at Protection Racket for keeping me up to date; Bell Percussion, John Henry and Southern Percussion for last minute emergencies; Richard Dorrington and Adam Morris for technical support. Steve Long and all the team at Signum, Eleanor Ward, Julia Ient, Arts Council England, RVW Trust, The PRS for Music Foundation and all who continue to support us. For Noah and BB, without whom I could perhaps do more, but it would mean so much less.

