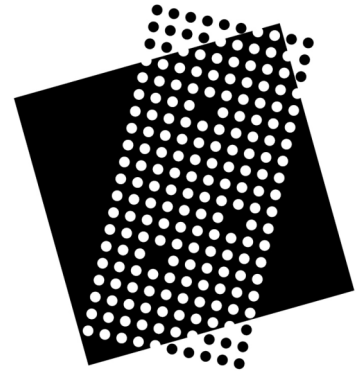


a n d r e w p o p p y
THE BEATING OF WINGS
L I V E



Plans for live performances of Andrew Poppy's first album *The Beating of Wings* (ZTT 1985) are underway. It is the first time this classic of British post minimalism will be performed.

In the early 80s a composer working as an artist/record producer to establish an identity, and develop a body of work within a popular context, was a lateral move, as the Guardian has pointed out. Since its release the record has had something of a reputation outside the classical world, its pulse driven music aiming to deliver experiences associated with trance and dance.

The Beating of Wings is an eclectic mix of orchestral textures and electronica. Using early digital technology, the first desktop computers and samples, it creatively engages with the studio production process without sacrificing traditional acoustic sounds and performance. Its colourful with large orchestral ensembles, saxophones and voices, piano and electric pianos, percussion and electronic keyboards.

Since 1980 *Cadenza for piano and electric piano* has had many performances. *32 Frames for Amplified Orchestra* written in 1981 was championed by the BBC Concert orchestra at the *Rest is Noise* Festival in which Poppy also performed; *The Object is a Hungry Wolf* has been revisited by conservatoire ensembles and the topic of a lecture by American academic Dean Suzuki at a conference on post minimal music in 2015. *Listening In* has been sampled by a number of indie musicians.

Performed by a new 7 piece ensemble led by AP *The Beating of Wings live* is a show with lighting by Marty Langthorne and sound design by Fred De Faye. The set will include the re-released *Amusement*.

Andrew Poppy's recent performances include festivals in Turin, Porto and London

"The finest products of the minimalist mentality - Reich's 'Music for 18 Musicians', Riley's exquisitely impure undertakings, Glenn Branca's tumultuous *The Ascension* - rise above the cold consideration of mechanics and draws the listener into the realms of ecstasy. *Cadenza for Piano and Electric Piano* is the track in question, a mesmerising feature for two pianos that rise and dip like a tea clipper in a high wind. The effect is breath-taking; it's superb enough to make me look forward with optimism to future releases." Lynden Barber 1981 *Melody Maker*

"Despite Poppy's reputation as a minimalist, his best pieces are gloriously abundant in cascading cycles of notes and noises, with satisfying, circular chord sequences, using very big ensembles and big-sounding virtual ensembles with keyboards and samplers. By signing to Trevor Horn's ZTT label, Poppy made some interesting lateral moves. For one thing, it meant that his music was beautifully recorded, using state-of-the-art studios. It also promoted Poppy's oeuvre to a style-conscious, Face-reading audience, complete with detailed art direction, enigmatic notes and Anton Corbijn portraits. This re-alignment cut both ways, and may have distanced Poppy from the serious recognition now handed out to his less clued-up contemporaries. Yet what you hear in Poppy's music, particularly in key works such as *32 Frames for Orchestra* and *Cadenza for Piano and Electric Piano*, is a keen ear for the large-scale, compositional use of timbre - the qualities that drew him to the cutting edge technology of ZTT's studio-based culture." John Walters 2005 *Guardian*

"In recording studios in London samplers and synthesisers were producing a brand of sleek, polished, pop music which, at its outer edges, crossed over into the classical zone. One such crossing point was the ZTT record label, which nurtured artists such as the unclassifiable composer Andrew Poppy." Gillian Moore *The Rest Is Noise* director 2013

www.andrewpoppy.co.uk
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