



BARRY GUY NEW ORCHESTRA AMPHI, RADIO RONDO

Barry Guy Bass, Director **Agustí Fernández** Piano **Maya Homburger** Baroque violin on «Amphi» **Evan Parker** Saxophone **Jürg Wickihalder** Saxophone
Mats Gustafsson Saxophone, Fluteophone **Hans Koch** Bass clarinet
Herb Robertson Trumpet **Johannes Bauer** Trombone **Per Åke Holmlander** Tuba
Paul Lytton Percussion **Raymond Strid** Percussion

Compositions by Barry Guy. Recorded by Charles Wienand, assisted by Nicolas Noriller, at Sankt Johann in Tirol, March 10, 2013. Mixed and mastered by Ferran Conangla. Cover art: Roman Signer. Graphic design: Jonas Schoder. Liner notes: Barry Guy

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Sowohl «Amphi» als auch «Radio Rondo» stellen Soloinstrumente ins Zentrum des musikalischen Geschehens, ohne dabei die anderen Stimmen im Barry Guy New Orchestra (BGNO) einzuschränken. Wie immer versuche ich in der Struktur der Komposition alle Musiker und Musikerinnen in einen kreativen Dialog miteinander zu bringen, dabei die Spannung und Auflösung in der Musik sorgsam überlegt abzustufen und den Hörer / die Hörerin so auf eine ereignisreiche Reise mitzunehmen.

Dennoch gibt es einen unterschiedlichen Ansatz in der Notierung und Orchestrierung – «Amphi» könnte man als «Kammermusik» bezeichnen, während «Radio Rondo» eher eine orchestrale Landschaft präsentiert. In gewisser Weise muss auch der Hörer seine Erwartungen hieran anpassen, da sich Klangbreite und Resonanz des Konzertflügels innerhalb eines offensichtlichen «großen Ganzen» wie bei «Radio Rondo» merklich von dem (wenn auch nicht weniger klangvollen) eher nach innen gerichteten musikalischen Gestus der Barockvioline auf «Amphi» unterscheiden.

Trotz der beiden unterschiedlichen musikalischen Szenarien beleben Maya Homburger und Agustí Fernández die komponierte Musik mit intensiven Interpretationen, die ihrer Natur nach von der Kraft ihrer kreativen Aufführung leben. Das Wesentliche ist, dass die Musiker des BGNO diesen beiden so unterschiedlichen Kompositionsstrategien mit Improvisationen von nuancierter Sensibilität begegnen.

“**Amphi**” was written in seven parts for the baroque violinist Maya Homburger and the BGNO. The title differentiates these seven pieces from a version for violin/bass duo entitled Tales of Enchantment, inspired by a series of paintings by the New York artist Elana Gutmann. Taking the original material, the music was orchestrated to present an expanded colour palette, with the BGNO musicians enticed into improvised scenarios that reflect their responses to the written music; but by their sensitivity they also embark on passages together with the lightly strung baroque violin – a difficult rigorous balancing act requiring great control of dynamics by the orchestra. The title emanates from architecture – Alvar Aalto’s Technical University of Helsinki, which in its design presents a stepped amphitheatre-like space that embraces certain recreational activities externally as well as being the building housing lecture theatres – the visual and symbolic centre of the classical education. My thoughts extended to the idea of the “embrace” where within its arms the violin might just survive the weight of brass, saxophones, percussion and piano.

“**Radio Rondo**” was originally written for the London Jazz Composers Orchestra (LJCO) with Irène Schweizer as piano soloist for the 2008 edition of the Schaffhausen International Jazz Festival. Subsequently a version of the piece was written for the BGNO with Agustí Fernández playing the piano solo part. The concept of the new piece was to create a 20 – 25 minutes work that is flexible, pitching the solo piano against changing small ensembles that emerge out of the big ensemble. The title “Radio Rondo” refers to a reawakening of the LJCO after ten years of silence. I imagined that the various musicians’ improvisations had traversed the radio waves during this silence and that the simple turning on of the radio would present the listener with these voices. The piece begins with the moment of turning on the power and concludes with pressing the off switch – a transitory moment of music in space.

Barry Guy, 2014



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Inscape-Tableaux

Intakt CD 066 / 2001



BARRY GUY NEW ORCHESTRA

Oort-Entropy

Intakt CD 101 / 2005