



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

Intakt CD 235 / 2014

“Amphi” and “Radio Rondo” both feature solo instruments as the focus for the music but not to the detriment of the other voices in the Barry Guy New Orchestra (BGNO). As always I try to structure the composition to place all the players in a creative dialogue with each other, carefully grading the tensions and releases in the music to take the listener on an eventful journey.

There is however a difference of approach in the writing and orchestration – “Amphi” may be termed as “chamber music” whilst “Radio Rondo” looks towards a more orchestral landscape. In some ways, the listener must also adjust their expectations since the expansiveness of the concert grand piano resonating within an obvious “big picture” as in “Radio Rondo”, differs markedly from the (no less resonant) more internalized musical gestures of the baroque violin in “Amphi”.

Despite the two different musical dramas, Maya Homburger and Agustí Fernández enliven the written music with intense interpretations that in their very nature live by the power of their creative performances. Importantly, the musicians in the BGNO deliver improvisations of nuanced sensibility in response to two quite different compositional strategies.

“**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