

László Hortobágyi – GUO Ambiguo (2008)

Ambigüa and ambivalent.

Sometimes ambigüa. But always traditionally *Hindusthan* and a possible projection of the future. For those, who are not limited by their Imagination and Weltanschauung. It is neither meditative nor tantric, there is no sweet artificial mysticism, but it is always very *Guoish*. Just as a matter of fact, that would fit the real world.

A different India with its music, being still singular in our ages.

Ambiguo's music recalls the traditional Hindu-Muslim and classical Asian music worlds, and it is performed with original instrumentation and live-electronic control, utilizing exciting ways of sound synthesis, in complete conformity with *Guo*'s 21st century traditions. And with the global and eternal music traditions of India.

Greenpeace in music.

Accompany it and immerse in it, and if you can: please, sometimes turn a complete somersault, and all of a sudden, you are arrived.

László Hortobágyi – Guology (2006)

Gáyan Uttejak Orchestra regrets to inform You: GUO doesn't have it in its power to guarantee the delightful experience of a conventional easy-listening, as the kind of participation demanded from You is not conform to what is habitual in average concerts.

The Orchestra will not apply means of musical stops, breaks and intermissions to create sensation and to bring down the house, and will not adopt the possibility of reiterating different movements and phrases, and, by way of illustration, will not even take a pause in the course of its performance. GUO's music is not going to imitate the structure of traditional Western-European music, and will not provide a reference and encourage delicious adherence to concert-etiquette.

GUO desires to be a humble forerunner of the new Western-Amerasian Empire's musical mappings that are coming into existence in the caste-system of future society. In addition, GUO is opposed to the traditional music industry that will operate as one of the Wellness-Neuronetics subdivisions of Wychi-Exonybm corporation.

GUO has the intention to create a kind of a state of Stoa: its components reside in the periods of the polyrhythmic structure, and they are the ones that will lead to performer-listener levitation and to collective-luminiferous phosphorescence of the Moebius-mind memetized by the music.

The basis for it is the centuries-old hypno-static musical experience of Asian high cultures, where the music itself is nothing else but a sophisticated technique of exode, and that will, as a distillation of the diseased and uninhabitable socium, praise the thousand years old art-techniques of imaginary and momentary escape of humanoid being from evolutionary and social captivity.

(Laszlo Hortobagyi 2008 , corresponding member of "Puppies & Kittens of Budavár" website)