

## Georg Ruby Piano Solo

"Sounds as delicate as falling leaves". Everyone probably has them: the very personal favourite songs that accompany life like a soundtrack. Jazz pianist Georg Ruby has compiled some of his favourites on his album "Personal Songbook". The special thing about it: "I wrote them myself for myself," says Ruby. How they sound, these self-composed favourite pieces, was revealed to the numerous visitors at an evening in the Villa Zanders - in the series "Gallery Concerts", organised by Haus der Musik. Ruby needs nothing more than a piano to give form to his visions of sound. Tones as delicate as falling leaves introduced the "Prison Song". Again and again, a powerful groove entered the sound, alternating with a playful melody. And you could tell right from the start: Ruby breaks up structures and experiments with unusual sound sequences without sounding deliberately shrewd or even analytical - his pieces transport emotions above all.

"I'm into sound structures," said the musically active Ruby, who is, among other things, the head of the formation Georg Ruby Village Zone and leader of the Blue Art Orchestra of the Max Bruch Music School in Bergisch Gladbach. The way he conjured up his very own interpretation from the standard "Autumn Leaves" with the title "Lena, Lena" was impressive: a dark, constantly repeating keynote over which the melody wafted like a gentle breeze, a shower of piano sounds that grew in strength and seemed to fall down on the listener, finally enveloping him completely. Ruby played around the set pieces of "Autumn Leaves", varied the tempo and dynamics and made the work glow restlessly like a flickering light.

The pianist was also fascinated by the unbridled character of "Strange Loops", its multisyllabic melodic fragments that seemed to scratch ceaselessly at the soul in the hope that it would reveal its secrets. He placed a finger on a string of the piano while playing, alienating the sound in such a way that it became audible what lies between the strings - listening into a strange and unreal dimension.

What inspires Ruby to his pieces varies: Sometimes it is the works of other composers, but also films. A documentary about people who still dig for the valuable precious metal in an old silver mine was the inspiration for "Potosi".

Ruby explained that he was fascinated by the simultaneity of past and present. He expressed this fascination with almost melodramatic sounds, bringing to life vast landscapes and the lightness of being in a dreamlike melody - filigree and of breathtaking density.

Georg Ruby's pieces all have a scope and are animated by an exciting beauty. "The Stalker", for example, would be the perfect soundtrack for a nerve-racking thriller: the sounds seemed to stagger, to fall, to run, breathlessly pursued by a dark force. To close, Ruby performed one of his favourite pieces, Theo Mackeben's "And above us the sky". A piece as wistful and warm as a summer breeze blowing in from days long forgotten, making the yearning heart that little bit heavier.

"Thank you for your inspiration and your warmth," Georg Ruby then said to the audience. One can only return this thanks.