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d'un moment musical a l'altre sense que ningú se n'adoni (ni tan sols el compositor)... o es refereix al so que es produeix, en el brillant ambient d'un WC, en baixar la cremallera dels pantalons després d'haver pres cinc cerveses de blat.

—*Què és Kalimpong Trio?*

—Kalimpong Trio és un trio d'improvisació lliure format per Margarita La Ginestra (teclats, veu, violí), Víctor Vázquez de Polansky y el Ardor (guitarra) i Markus Breuss. Té un disc a Hazard Records: *Washi Chiyogami* (1999). A més, Kalimpong és una ciutat interessant a prop de Sikkim, a l'antiga ruta Tibet-Índia.

—*Ara que surt Hazard, quina és la teva relació amb aquesta entitat? I amb Por Caridad Producciones i Experimentaclub (és a dir, amb Colis i Ajo)?*

—Hazard? Acabo de gravar la veu d'Anki Toner (el cap invisible de Hazard) en el meu estudi frigilianès. Hazard, una "anticompanyia model", té també el disc de Kalimpong Trio en el seu catàleg.

Amb Scorecrackers vaig tocar l'any passat en el primer festival Experimentaclub. He col·laborat amb Mil Dolores Pequeños, grup de rock alternatiu, d'avantguarda —no sé, ara no recordo l'adjectiu correcte— liderat per Javier Colis i Ajo, tant en discs com en directe. Està a punt de sortir un llibre-disc d'El Europeo (*Laboratorio*) amb una peça meua (*Modelo piloto 2.5*), produït per ells. A Por Caridad Producciones també hi ha el CD *Eating Flowers* de Scorecrackers.

—*I com valors aquestes iniciatives, tipus Experimentaclub o Gràcia Territori Sonor?*

—Bé, molt bé! Sempre que els programadors-organitzadors no siguin els únics participants-artistes, i que la programació sigui inspirada. Gràcies a Al·là, jo amb Scorecrackers i amb la Banda Municipal de Barcelona vaig participar en totes dues convocatòries. Calen moltes més iniciatives com aquestes! Nosaltres, Doronco Records (doroncorecords@yahoo.es), estem planejant una cosa similar per a la Costa del Sol. Llarga vida al so cremallera!!!

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#### Infos a www:

experimentaclub.com  
txalaparta.net  
musicasinfon.com  
6mgroupp.com/clonicos

#### Between Mysticism and Poetic Irony

Trumpets, Clónicos<sup>1</sup>, Scorecrackers, txalaparta<sup>2</sup>, zip sound ... A polyhedral character, versatile and politically diffuse. A tireless traveller, always with open eyes and attentive ears, he is one of those who take the rucksack and the trekking shoes and go travelling around the world(s).

As it can be deduced from the interview, he has been able to combine in a perfect equilibrium the professional dimension with his life experience. He appears as someone creative, innovative and autonomous in his intelligent, daring and sincere answers to some deliberately naïve questions. And at the same time, he explains his life to us as if it were by coincidence...

—*A obligatory question: If your homeland Switzerland is, as people say, a paradise, why did you decide to settle down in Spain? Why in Madrid? Do you often feel like a foreigner?*

—I have been and still am a good traveller: in 1973, at the age of seventeen, I hitchhiked to India because I had fallen in love with a Lebanese woman in Italy, and when I arrived to her country I witnessed the Yom Kippur war.

My journeys always sent me to the east, to the Orient, but in 1978 I met a Spanish student in Sienna (Italy), I fell in love with her and I gave up my job as a sound technician in the St. Gallen Opera Theatre, and I left my music teachers. In 1982, I decided to establish myself in Madrid definitely, since I was quite lucky there: in just two months I already had commercial gigs with an orchestra of dancing and entertainment music. I had also played *free jazz* concerts, contemporary music, improvisation, etc. in important places. For example I have played with Orgon, the supporting act of the Art Ensemble of Chicago in the Sport Palace of Madrid.

The other day, in a state administration office, I really felt as a foreigner, having to cope with an insolent civil servant... and this happened even though I was going to make a favour to the Spanish State! Do you know what I mean? I can live very well, here in the Costa del Sol, with the *jet set*, without paying taxes.

—*Do you know any other ancient city in Europe? Could you describe its artistic and cultural atmosphere? We are aware that you know the 'Third World' at first hand, since you have been several times in India. Could you summarise your experiences there? Obviously this land has influenced your music. Do you believe that we are in the Third World, using the scornful sense of the term?*

—This is the fifth world! I do not understand the term 'Third World'. It seems to me an insult to cultures which are different: 'First, I; secondly, you'. In India, a country classified as belonging to the Third World, I have found a very rich and ancient culture. The Hindustani and Karnatic musical systems have nothing to envy to the elaborated European ones. Despite its being mainly a monophonic musical system that puts a great emphasis on improvisation, Indian music has a high complexity and an extraordinary richness. Moreover, it has an impressive theoretical background (philosophical, mathematical and aesthetic). If there is poverty in India, it is mainly due to the heritage and influence of the 'First World': the English left a quite irrational administrative system. The MTV, the pop culture, the western fashion, all end up destroying the identities of the new generations. Remember also the toxic gases that escaped from a factory of an American multinational company killing thousands of people (Bhopal, 1984).

I have played in different European cities. The situation here is not as dramatic as it used to be before, but the cultural scene of Berlin, London or Zurich is still much more diverse. Contemporary music is much more represented in all of its incarnations.

—*Your most constant activity is being a trumpet player, but is it true that you make instruments yourself?*

—Everything should be adapted to one's needs: you cannot buy a sax in a box and pretend that all must fit automatically according to you. You must experiment with the reed, the mouthpiece, and in the end, create your own instrument. I create/invent instruments constantly: either virtual (with the computer) and neoprimitive ones (with woman's bones), or electro-acoustic objects found and used for strange aims. There is a lot of bricolage involved! In Scorecrackers we use many inventions, also electronic toys (from cheap-sale shops) that we modify, amplify and process with an *Eventide ultra-harmoniser*. If you program a synthesizer, you are also creating a new instrument.

—*What is your reaction when you are presented with descriptions such as the following one: 'an emblematic figure of creative freedom'?*

—What is my reaction? Some of my facial muscles (they are very well instructed) writhe and freeze. No, truly, it is funny and that's all!

—*Following this line, do you believe that it is justifiable to apply certain definitions to music? Do you hate critics when they say that Scorecrackers' music is 'a sublimation of the sound abstraction through the most beautiful chaos, that it is close to Nirvana, disconcerting and masterful and other comments like these that critics make?'*

—Critics (writers) work with words (writing). Speech can be as music, as writing a musical score. I think that it is very difficult to give shape to the impressions received in a sound spectacle through words. I admire those people who are daring enough to do such a feat.

—*According to you, what is modernity, postmodernism or whatever we are living right now? Do you believe in chaos theory or are you looking for the peace of the self?*

—I don't know! Is it impossible to look for the peace of the self and believe in chaos theory? Anyway, there is no need to believe in any chaos theory to perceive the marvellous chaotic multiplicity we are living in. Evidently, achieving the peace of the self is an aim. It is not easy. It is toilsome. Just as a Buddhist master said to me in India: 'it's necessary to apply meditation to everyday life'. I will give an example: you are queuing at the supermarket, there is a very long queue, you are in a hurry, somebody steps on you, you are hungry ... and you show a saint-like smile, you are in peace with yourself and the world ... Really, it seems very difficult to me, but it is a goal.

