



professional then and now I play for vocation.

Sometimes I miss the 'informal and irresponsible' sessions from the early days, when I lived from my work as an assistant to the sound engineer of the St.Gallen Opera, in Switzerland, and I played with friends, in the weekends, and we were gradually experimenting, discovering, hallucinating...it was wonderful: a musical world free from external pressures.

—Do you consider that your education, classical I guess, and therefore European and centred in Europe is compatible with your interest for Oriental music? To what extent is it a dualism? Is there mysticism behind it? Does your music imply some kind of ideology?

—My father, who is a classical trumpet player and who I don't think shares many of my tastes, made me listen ever since I was a baby to music by Bruckner, Bach, Debussy and all this European gang that I adore a lot nowadays. At the beginning he was not able to set light to my passion for music. Later, when I became a teenager, I discovered together with a couple of friends, other types of music, apart from Oriental music: progressive psychedelic rock, free jazz, contemporary electronic music, etc., without borders. Stockhausen, Pink Floyd or SunRa could amaze us. Everything was new, an adventure, it was amazing. Moreover these were also very *hippie* times, you know: love, drugs and much illusion. I am very much interested in the musical systems beyond the European borders: China, Indonesia, India, Africa, Japan, etc. I am not looking for any kind of dualism like the one in *Jazz Meets India* (the title of a famous record from 1967). I hope that some type of pluralism, which would allow the Earth to be something else than "a global village" or a concentration camp, will survive. I see myself like an eternal traveller, errant (literally and musically). To me music is mainly a mystical experience, even when I am sitting in front of the computer making digital music. It is not a coincidence that I have written a song, *Cántico I*, using as lyrics the poems of San Juan de la Cruz. This musical mysticism also pushes me to go round (with my DAT recorder) to distant lands like Nagalandia o Sikkim, but instead of discovering something, I get more and more into what is hidden.

Ideology or music? I am not much interested in this combination and, moreover, the past has not given many good experiences. I have ideas, ideals and a vague objective when I am composing and I get myself carried away by mystical visions. But there is not any ideology. Politically I am close to dialectic materialism.

—Do you prefer to play in front of a massive public in a specialised festival or in a museum? Or do you either feel more comfortable in a local bar surrounded by a gang of friends?

—I like both things, the festival and the bar. It depends a bit on the repertoire. Perhaps improvised and creative music is better developed with a contact or *feedback* which is the usual one in small places, but I also appreciate very much distance, while playing (like Miles) turning my back to the audience in order to create in my own mobile laboratory, without disregarding their reactions. Moreover, if many instruments and a huge band accompany you, a bar becomes very uncomfortable.

—What do mean texts such as 'J-sh-J-sh-J-sh' or 'pi po po po'?

—These lyrics/sounds form part of the work *J.J.* from the *Suite E, Standing for Europe*, which is included in the CD *Esquizodelia* by Clónicos (it can be listened to in www.6mgroupp.com/clonicos.)

Have you ever heard about Hugo Ball or Kurt Schwitters? Phonetic poetry (*Klang-oder Lautgedichte*) has already a long history. Artists close to Dadaism wrote phonetic poetry almost a century ago, a poetry that, like music, must *sound*.

The miniature *J.J.*, which is between the limits of 'a phonetic composition' and 'open semantics', is dedicated to Luciano Berio, one of the biggest composers that the world has ever seen.

—Do you believe in concepts such as 'global art work' or 'global artist'? Do you consider yourself one of those artists who aspire to this type of creativity within a discipline, which unites all the others?

—This concept of 'global artist' smells of Wagner and other artists like him (Stockhausen). Some operas before and some other multimedia forms nowadays are close to global art, because of the means used: lights, sound and even smells or 'subsonic' vibrations. All means are useful even though I ask to myself, cannot a one-note work such as anything by La Monte Young be for example a global work? I am devoted to sound art; therefore I am an artist, am I not? Although due to my way of working, the adjective 'craftsman' is sometimes more appropriate.

—Someone was talking about 'zip sound' to define your music. What does it mean?

—Zip sound? I thing this is a term coined by the famous music expert from Seville, Antonio Murga. I guess it makes reference to an alternative structural/formal system which permits to flow from a musical moment to another without anybody noticing it, not even the composer... or perhaps it makes reference to the sound, produced in the brilliant scenery of a toilet, when you pull down the zip of your trousers after having drunk five beers.

—What is the *Kalimpong Trio*?

—The *Kalimpong Trio* is a free improvisation trio composed by Margarita La Ginesta (keyboards, voice and violin), Víctor Vázquez from Polansky y el Ardor⁴ (guitar), and Markus Breuss. It has a record in the Hazard label: *Washi Chiyogami* (1999). Moreover, *Kalimpong* is an interesting city near Sikkim, in the ancient Tibet-India route.

—Now that Hazard has issued your record, which relationship do you have with this company? And with *Por caridad Productions* and with *Experimentaclub* (that is, with *Colis* and *Ajo*)?

—Hazard? I have just recorded Anki Toner's voice (the visible head of Hazard) in my studio. Hazard, a 'model of an anti-company', has also included the record by *Kalimpong Trio* in its catalogue. Last year I played with *Scorecrackers* in the first *Experimentaclub* festival. I have collaborated, either doing records or playing live, with *Mil dolores pequeños*, a band of alternative rock, avant-garde ... —I do not know, I do not remember the appropriate adjective right now—, led by Javier Colis and Ajo. Very soon, a book including a CD by *El Europeo (Laboratory)* will come out with one of my pieces (*Modelo piloto 2.5*), produced by them. The CD *Eating Flowers* by *Scorecrackers* was also released in *Por caridad Productions*.

—How do you value these initiatives, like *Experimentaclub* or *Gràcia Territori Sonor*?

—Well, it's very good, as long as the programmers-organisers are not the only participants-artists, and the schedule is inspiring. Thanks to Allah, *Scorecrackers*, the Municipal Band of Barcelona and I participated in both convocations. More initiatives like this one are necessary!

We, *Doronco Records* (doroncorecords@yahoo.es), are proposing something similar for the Costa del Sol. Long life to zip sound!

m_breuss@yahoo.es

Infos at www:

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

NOTES

1. Clonals.
2. Primitive xylophone from Euskadi (Basque Country).
3. *Passage*.
4. *Polansky and the Ardour* (an eighties band from Madrid).

—What importance do you give to the web (the Internet) in the current art world, and specifically, referring to music? Do you consider its influence as either positive or negative? I am referring to the subject of works that flow around in the Internet and the issue of the author's rights. What is your position in this discussion?

—Naturally, I want my works to be listened to, I want them to be known around, through the Internet or through any other way. I am not interested in keeping my work inside a drawer in my studio. The Internet democratizes the musical market, so that anyone can offer his or her work in the web, and it is no longer necessary to sign a contract with a record company (I have had bad experiences with them: some have not even carried the contracts out.)

On the other hand, I am also a member of the SGAE! By and by some pennies come in my pocket as a payment for author's rights, and to be honest, it is not bad (I do not work as if I were doing a hobby). There are some works, not very commercial ones and rather experimental, which I put in the Internet for free, because as I said, the most important thing is that these works are listened to. Later, if there is somebody who uses one of my works in order to make money, this person should ask me for the rights first.

—Explain to us your current projects. Who are you collaborating with now?

—I have just played in the New Music Festival in Leon (Spain) with Nilo Gallego (drums) and Francisco Arold (organ). I tour with *Zur-e Gura*, a group of 'ethnic-jazz', etc. fusion based upon the *txalaparta* (a very interesting percussion instrument original of the Basque Country. Please see: www.txalaparta.net) and right now we are going to Galicia (northern Spain).

A couple of days ago I recorded here, in the Costa del Sol, a theme with Anki Toner, an ex-member of the group *SuperElvis* who also runs the label *Hazard Records*. I want to have this experience again with a symphonic orchestra (in November 2000, the Municipal Band of Barcelona played the première of my work *Pasaje*). I have just recorded with Alain Piñero, a guitarist and a pupil of Robert Fripp, who is also my neighbour. I am very busy with my recordings. Here, in Frigiliana, I have got my small home studio with views to the sea ... For example I have been working to produce *Mu*, a minimalist record elaborated with the sound of Tibetan bowls (with an electroacoustic treatment). I still have to release *Live in Mandu*, taken from improvisations done in Hoshan Sha's grave (a model of the Taj Mahal) in Mandu, Madhya Pradesh (India).

And I am slowly progressing with my most ambitious project: *Chittagong High-way*, a jazzier record, dedicated to Don Cherry (father of the unfortunately "sold-out" *World Music*). I collaborate too with *Dada-Jazz* in a tour in which we play the music of the Art Ensemble of Chicago. I have also envisaged the formation of a trio with a trumpet player, guitar and drums, and a duet with my girlfriend, Tsukiko Amakawa, a Japanese piano player.

I want to show around my ritual-concert *Awake Hu* for primitive/ethnic trumpets, *digeridoo*, *shanka* (a sea shell), *Kangling* (a woman's femur), *nafir* (an Arabian trumpet), *thunchen* (a long Tibetan trumpet), *Alphorn*, horns, etc., processed in real time with sophisticated digital sound processors—it is a nearly shaman's concert.

I collaborate as well with some rock bands...though nowadays I spend a lot of time in my studio. Perhaps I will regroup *Clónicos* again (a group playing different styles formed in 1984, with four official releases and in suspended state during the last few years). This depends on the possibilities of playing live, perhaps in some big festival. That is because *Clónicos* is almost an orchestra and needs a certain budget and many hours of rehearsals.

—It is obvious that you do not get bored and that you live from music. I guess you cannot possibly have any time left for anything else. If one does not want to sell out, should one resign to "survive" or "live badly" from what one does? What is more important, the vocation or the profession?

—They are the same! I have been working during more than 20 years in the field of music as a player, composer, improviser, and also as a sound technician (for example, with Fátima Miranda). Only exceptionally I have worked in other fields, as an extra in some movies...Living from your own music is not easy, especially if it is a priori of a non-commercial kind.

In Spain I know only a few musicians who do not stop working, and tour internationally earning quite a lot of money. I have a very meagre income, and a very modest lifestyle in the Costa del Sol, with a good Rioja wine, my *fish curry* (with Basmati rice), my beers (and other drugs)...I have also been lucky to meet girlfriends who have been very understanding, because some months are very bad in terms of money. And then suddenly, some concerts line up, in which you can earn playing, as much as you f...ing want during an hour, the same money that a builder can earn in a whole month. Sometimes it is fantastic.

During my first years in Spain I did a lot of commercial music, playing even with *The Pekenikes*, and with *Derribos Arias*, *Lions in Love* or *Esclarecidos*, and playing *pasodobles* in all the local fairs of the Spanish kingdom. Perhaps I was more