

## Interview by Rafa Dorado

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### ***When did you interested in music and composing?***

Since 1967.

### ***Formal Education?***

The influences have more importance than the formal educations. I had a deep, private alignment to some special kind of music such as early medieval, highly structured renaissance (e.g.: Tinctoris and his contemporaries), whole history of the Organ music to nowadays, early baroque, a few composer from the post-baroque period, hindu-mohamedan music of Hindusthán, Carnátic music and I was interested in ethnic music from all over the world. But strong disgust of Romatic music of Europe and Jazz-rooted blues-American music.

### ***Influences?***

Formal education also appeared in my record but it has no any significance.

### ***What are some of your different creative approaches to writing?***

Only a firm demand to realize the inner intuitions and the hard selfishness to enjoy the procedure of producing music: to create a new order from the realm of possibilities.

### ***Are there any usual procedures?***

The usual procedures = score loading into the human beings' brain (there are the musicians) and loading into the digital brain of computers.

### ***Is the improvisation important in your writing process?***

The improvisation like early baroque, gregorian, hindusthán-carnátic system, the "language" of the Gamelan orchestra, Batucada, etc, are one of the most important- and joyful elements of the "behaviour" of the music art. But it needs a "common-language of music" which based on a certain period of the social constellations. Improvisation like above are not possible nowadays. Our "consum" world - organized by the worldwide logistic software-order of many "McDonald's" - does not allowed to develop a "common language" of the improvisation's rules, the possibilities are here: a "common-homogenic-technical" world with "common global culture of the consuming" with fragmented and fake consciousness conditioned by the media. So in this world exists only a private-personal-individual "language" of improvisation which is - I think - not a creative-compound improvisation but masturbation. Personal messages from about the deviation of the individuum.

***How do you know when a piece is really done?***

Each piece has a particular way to reach the final form, this comes from its structure and the meaning situated behind. The message of my inner "thermometer" also a good signal.

***Have you ever looked back on a finished album with regrets about a particular piece?***

I am always looking back to a finished work/album with great regrets about my technical conditions which have great influences to final shaping of the mixing/packing, but once a work has been finished I have never structural-composing problem, I am sorry.

***Is there an element of trance in your music?***

The new-ancient global desire for trance is nothing else than the traditional spiritual way of exodus out from this world that was made uninhabitable by us. "Trance forever" is the art of alienation of the human race. So if my music contains any "trance-aided" elements they are - I hope - only a faithful reflection of the present era of this world.

***Do you think your music can be used to achieve meditative states?***

Maybe, but I hope also these states are not empty meditative stupor (cataton degradation) merely but a couple of peculiar unworldly emotions which are not comparable to any experience of drugs.

***Your music is a "travel" around the world from India to Bali and from Hungary to Infinite... What is the secret for to dominate styles, musical forms, and instruments around the world?***

My selections from the styles, forms and instruments based on the empathy to the ancient-present days' misery of the mankind and which is my personal misery as well. At the same time I am fascinating everyday by the art of misery created by the imagination of the talented human race.

***In the last years as a solo composer, how have you changed as a writer? What elements have remained? Do you think your actual music it's more accessible than your early music?***

I think the access of my music is based on the social strata of the receptive medium which belongs to the prevailing trends and "ethos" of the culture which are strictly connected with the state of the present world's historical conditions. At the same time it has no any significance of the above platitude axiom when I am composing music. I think my music is the same as 20 years ago but now I have more tools for realizing them anyhow.

***The variety of moods and settings in your music is great. Your music is hypnotic but also very dramatic. Tell me about this.***

"Hypnotic-dramatic": I suppose these conceptual ideas are interdependent severely. I can not shape an independent opinion because this kind of music

is the best for me and the most pleasant way "to survive the life".

***.: What personal goals do you aspire to when writing?***

As I earlier mentioned my aspiration for writing: the pure selfishness because this is the best for me.

***How would you describe what you do?***

Mixology. I am a small personality who try to create a few real possibilities from the existing world of music but which will never come into realization in this world.

***Do you like the Fourth World definition for your style?***

"Fourth world" is a logo of Jon Hassell. The title of "Music from another 20th century" is a better slogan because it harmonizes more with the terminology of my private-mythology.

***I think that 6th All-India Music Conference is a masterpiece of new music, a wonderful compendium of ethnic musics around the world.***

Thank You.

***How did you conceived this work?***

As I remember this material contains several works from the years of 1983-1994. It may seem from it that it remains forever my "craze". The whole pro-

ject comes from my activity directly, it does not need any additional speculations.

***In 1981 you established in Budapest the Gáyan Uttejak Society. How has that helped you as a creative artist and what was the purpose? Tell me about the music archive of this Society.***

This little Society/Studio has been my working place and the centre of musicians/composers/fans of indian classical music. I have founded Gáyan Uttejak Orchestra with seven members; concerts, lectures, performances, taking place a few ones in West-Europe and India. The original members of the Orchestra are dissolving for today worldwide. It was a "great period" from 1981-1989. In addition - from my childhood - I am collecting mediums of musical books, manuscripts, recordings (of Asian music mostly) continuously growing the great amount of my local recordings from India. This is not public but absolute private archive which contains strictly and continuously selected materials from all over the European and Asian world "for the future" excluding jazz, rock'n roll, blues, New-Age (mostly ECM like), acoustic contemporaries, South-American ethic-light music, etc.

***Do you feel that you composing of moods and textures is equally as important as coming up with rhythms or beats?***

The hidden tendency of the 20th. century "white" music is: "back to the roots" namely to the rhythms which is the foundation-stone element of the natu-

ral history of music. Like ancient Veda prosody, African drum-languages, Carnatic tāla-s, structure of the Gamelan music, so dub, acid, goa-trance, jungle etc., all of them based on the rhythm basically. The original nature of the music is the time measure not the interval. But a highly structured polyphonic system of intervals with well-weighted polyrhythmic system (rooted in classical indian tāla-s) would be the real heaven.

***Tell me about your concerts. How is received your music for the audience?***

When the Gáyan Uttejāk Orchestra was on tour I had several problems. Among them our music and technics - in the early eighties - was too sophisticated and complicated for live performances (e.g.: computer controlled timbre sources controlled/synchronized by traditional indian-asian acoustic instruments, etc.). We had permanent defencelessness to the sound reinforcement situations everywhere. When we were able to realize all the sufficient conditions we reached a tribute of respects and compliments.

***What should we expect from your next works?***

I am at the final phase of a CD material under title of "Memesis" (the concept based on the "mem" terminology adopted from R. Dawkins genetic) which contains several so called "memrága-s" (from another 21<sup>st</sup> century). There are rága-mutations based on some rigorous, classical rága interpretations on sarod, shahnái, sitár combined with my spe-

cial measured bass-rhythm structure of the dub cult. Of course I play all instruments. At the same time I am working a long organ piece influenced by French organ music from the turn of century which was played on A. Cavaille-Coll organs (e.g. Louis Vierne). For relaxation I am also composing a few various pure electronic pieces - using some newly-developed synth generations - influenced by the ephemeral style of goa trance.

***At this point in your career as a recording artist, you've spread your stylistic boundaries further than most would ever dream (electronic, ethnic, classical, minimalism...). What other musical realms await a sonic explorer such as yourself?***

I am working on a plan also: to establish a new "bitonal-harmology" (this is slightly comparable to the fractal computing, multidimensional graphics of M.C. Escher or the 3D pictures) which will be used on - of course - the periodical metre of a polyrhythmic structure. It needs several years to complete in the future.

***Anything else you want to add?***

I would like to thank for your attention to my humble endeavour in this ocean of information.