

## Interview by Scott Heller

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*Reporter: Scott Heller*

***I am facinated with your approach to music composition. What percentage of your compositions, in general, are made up of music samples that you created yourself? Before you started making music with your current set up, did you ever use the similar approach by using 4 track recorders or the early samplers that were available?***

Since 1967 I had organized and made private expeditions - in the first place - to North-India for making recordings on the spot, studying philological sources, archives, libraries and pursuing practical studies. In 1984 I founded "The Oriental Music Archives" which is unique in Middle-Europe and which operates parallel with the music studio called "Gáyan Uttejak Studio" and the "Gáyan Uttejak Orchestra". So I have a great music collection and information background which I always can lean on - with my original alignment - before I touch any instruments or I switch on any hardware gadgets. Generally before composing I build up the whole sufficient material:

1<sup>st</sup> : learning the live-instrumental (acoustic-midi triggering stick and winds controllers also) parts of the composition or piece,  
2<sup>nd</sup> : gathering all sufficient samples ( which

comes from my Library or I resynthesize them with my private technology: see the enclosed Techno Info!!!in JPG.) These samples comes from my private recordings, or my Orchestra live recordings, old Indian friends studio recordings with separated digital tracks but played together, etc. making various software macro, HD tracks, modular synth timbres (if it is sufficient) in the last years I use a few virtual synths also sometimes. When it is possible I pre-record with my "humanoids" musician friends various instrumental or vocal lines. I never use any 4 track recorders but in the year of eighties -before the digital era- we use 1 coll taped multitrack analog recorders and I buy immediately the first brontosaurus samplers at the same day when they are appering on the market in the former Western World. In meantime the hardware "weapons-collection" of the Orchestra has changed significantly for nowadays.

3<sup>rd</sup>: When the Gáyan Uttejak 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 and synchronized by traditional indian-asian acoustic instruments in real time, 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 musical instruments do you play? Do you have a favorite or have you discovered any new ones recently?***

Of course my king of instruments the Rúdra-víná (Bín), Sitár, Surbahár, and -but in the last years I am unable to practice enough - Tablá and keyboards. I like absolutely the new instruments - like Stick, SitarHarp, etc and the new digital controllers but I have only one life unfortunately.

***How did you first come up with the idea of making your own "virtual" All India Music Conference? This is one of my favorite of your CDs that I have heard.***

Thank you, this CD is also implanted in the centre of my heart. This material contains several works from the years of 1983-1994. The whole project comes from my activity directly, it does not need any additional speculations. I have a great collection in books and local recordings of the great, old masters of India. The last moment of and at the same time the „golden age" of the classical Indian music was at the turn of the last century (years of 1900), this age was the time of the All Indian Music Conferences, the last congregations of the great souls before died out. The language of the traditional Hindu-Moslem music of high art is unique on this planet and its practice, hidden meanings of it is compare to the rules-traditions of the great Asian high-cultures only, except the fantastic periods of the great Baroque music's universal "common-musical language" in Europe which was the last real-extatic music language implanted into all social strata of the age. This similar - very slightly- to the „common-trance-extatic" practice of the jazz, early-positive rock music, or in these latest days of a very

few good quality acid, goa parties under direction by some DJ with good taste. In 6<sup>th</sup> AIMC I try to realize so possible and exited musical worlds which has the same "hidden meaning": to overcome the reality by a sophisticated and rational musical language but this possible language never (will not) exist in this world. The imaginary world of the "6<sup>th</sup> AIMC" attempts to depict this otherwise trivial possibility: the common root of cultures, which spans over time and space, is nothing but the age old essence of human misery, which - as the thread of Ariadne - connects the seemingly strange-but-familiar world of mankind with the techniques of the art of how to break out of fit.

***Aeon, is really a special CD, with you trying to create sounds that you believe might invoke the actual nature of what it was like many thousands of years ago. When did this type of concept come to you?***

The concept was the same. Although it was a great work to reconstruction, to research all musical fragments and sources, re-creation of the ancient instruments' sounds by live recordings and software aided synthesis and to try to interpretate them faithful and exact way. It is my exclusive travel into the Ancient Worlds like Hettita, Egypt, Viking, Rome etc. under title of "AEON". Although this material contains a few original music fragments, the whole music - I hope -is not a dry, pergamen-skin musicologist's nightmare but a possible virtual ancient music with my soundscapes-orchestration .I am very proud of this work.

***On average how long does it take, or compose an individual track far on; of your CDs, it is all short samples?***

As you can see my enclosed Techno Info I have a private methodology. Every time when I am not use live instruments-vocal-"humanoid" voices, lines, I rebuild from various "timbre-sources" into the new sufficient timbre by the system of mine and "ergonomically controlling" them with acoustic instruments or digital (midi) controllers and of course by keyboards sometimes. Under the process I have to truncate the original take into (sometimes) more hundreds little samples which become the basic stones of the new vocal, instrumental lines-timbre-sequence. I am using the new digital technical for the overcome the reality and creating possible but never existing style, vocal-method "traditions". For e.g. on my Fomal-hoot music contains original classical-hindusthani "Khyál" female vocal method but wrapped into a traditional Arabian vocal interpretation and female voice timbre. Making - sometimes for months -impossible vocal lines is great pleasure and great work for me.

***Do you listen to a lot of music that you have never heard before?***

As I mentioned I have a reliable music archive and I try to collect and I endeavour to learn permanently quality music from all over the history and world without any preconception .But I have a few rigorous concept so I think the music is an important and serious "mémetic" ethereal fluidium so one can

not place the matter into the artist-musicians' hands. 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.

***Do you still go on trips in the east to search for new, old or lost music that you can preserve? Have you ever looked into ancient Scandinavian music?***

Yes, since 1967. But this is very few. The preserved amount of the traditional cultures' heritage is exactly same as much as the "white man" can understand and preserve from them for the "eternity". This is also very few but the maximum presently. I question softly: how many dollars are sufficient for developing a new 3blade Gillette (as I know 3 years and 2 milliard !!! dollars) or new autos, weapons, so called medicines, star wars etc. and how many Institute can record old inenarrable compositions of old masters from all over the world? When I am composing Aeon track I have to dive into various Scandinavian music relics with great pleasure. The subsisting material is not a gigantic quantity but well documented, here can be seen the materialized scales of value of the Scandinavian societies.

***How did you come to join together with the Suns of Arqa? Did they contact you or had you heard of them?***

We are old friends with Wadada, we founded our Orchestras at the same time in 1981 with same orientation but he lived in the West I lived in the East. He was the only and the first musician in the Western Hemisphere who is able to compare two static and homogeneous but absolute different styles into one: the bass-tranceoriented psychedelic dub with the linear, polirhythmical and timeless Indian raga structure. I sent Guo materials to him later he sent me various recordings of his old Indian Masters proposing me to make from this Indian music a dub oriented "Soa meet Guo" CD in my style according to our "dubraga" concept. As much as I am able to consider the Suns of Arqa with Wadada was the esoteric and the On-U Sound with Adrian Sherwood was the profane side of the same pioneer concept originated in the early eighties. The second Soa Guo CD will releasing in September, 2001 by EMI under title: "Universe City". Besides Arka Sound label released a lot L.Hortobagyi-Guo CDs also.

***Have you ever played your music live with specific films or images as backdrops? I could very easily see this as an exciting event?***

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.with tours, hot performances. Meantime I have made several music for theater, baletts, performances and films. I like them, a few appeared on CDs also, there is a little part of my obligations.

***Which parts of the world do you see as making the most exciting new music in the world?***

I think the age of the great innovations is passed away. All styles, classical forms, trends of the youth culture in the western world are exhausted. On the other hand the "rest of the world"- s traditional cultures died out in a silent way, without any non-consuming concept but real-scientific archive, preserve process, actions. This process behind are several gigantic historical fact: the rule of the multinational companies, the alienated consumer societies' culture, the Maelstrom of the political structure all over the world (from Talibs to Microsoft) and so on, there are obviously great banalities but exiting problems. This world in not the one was originally created, it is a smashed version of it. Therefore, seen from this perspective, the most beautiful thing is destruction itself and its art. I think this kind of art is that of alienation of the human race and its fake consciousness which has been artificially conditioned. So the music of the last years -in the field of the contemporary acoustic-electronic or the avant-garde, techno-acid youth culture both - although it want to be a spiritual exodus from the world that was made uninhabitable by us - is only a faithful reflection of the world of our present human society. Although I try to composing supramundane world music and try to establishing a private mythology - it seems I am unable to step over my shadow. At the same time - as I see - begins to grow a new and very interesting approaching of a musical " language" inside the digital domain of the PC-Internet world. There are the virtual synthizers, softwares collecti-

ons and programs and method of the "convolution", the 3D sound synthesis, the 8 channel DTS system, the helmet of the "convolvotron" spherical sound algorithm composer, etc. Here are a great amount of the possibilities -like many times earlier - but I am full of doubts: from Stealth to the virtual helmet, Bétamax to the VHS, the insufficient 16 bit 44.1 KHz sampling rate of the CD, DVD audio to the Mp3 files, the host computer capacity of the F-16 (serial product of the late seventies) versus Windows (of nowadays), etc.

***It seems that now that the wall has fallen that a lot of great music from Eastern Europe is being discovered. I am sure the internet has also had as big an effect. Do you try to promote yourself in the west?***

The western publishers occupation for the sale out of the East-European (like Asian music earlier) music heritage is enacted. Very few little corner remain intact, the offensive to reach Tuwa, Nicobar, Wrangel, Patagonie, Rapa-Nui yet. This is the natural trend comes from the present situation. The new ethnography, or new anthropologie: the last little places of the freedom (little rooms of the hackers in St.Petersbourg and Bangalore), new E-tribes, new communities, maybe new oekological and political way of thinking, technology of the vacuum-energy, the mem theory in the field of the human etology, quantum versus analog bio computers, nanotechnology, etc, etc. all of them are a dual-faced, dialectical possibilities. The most interesting age of the human history. I am unable to fulfill correctly the

regular choreography of any promotional ballets, so I have a great trust in my western publishers.

***Do you have any new projects you are working on at this time that you can tell us about? 13. What music are you currently listening to while relaxing at home?***

I am working on a plan: to establish a new "politonal-harmology" or in other terminology: a "poliphonic shruti -overtone- system" (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 the polyrhythmic structure of the Indian music. It needs several years to complete in the future. For relaxation I am also composing a few various pure electronic pieces -using some newly-developed virtual synth generations and the "brainwave synthesis" and sometimes paintings about my "cyber rāga-māla" series and "mém" delineations, tryptichons, etc

***Any last words?***

I would like to thank your attention and that interests me greatly: who are you "wasting" your time so many ineffective, redundant things like me and the music?