

László Hortobágyi – GUO El-Horto Ang (2000)

Ang means path, the path of music, according to *eL-Horto* and *Guo*.

The only possible evolution of earthly music on a planet with disintegrating culture. This is such a law, like Planck's Constant (*quantum of action*).

Here, it is not the realization of a possible musical high culture that happens, but the amoeba-like worming towards the future by a social homeostasis-culture, moving in a path that is uncontrollable and forced to take. And at this time, the constraint of appearance of neo-primitive compositional forms arises, composed during this process and burdened with evolutionary defects.

While the white inhabitants of the planet visit the colored peoples' world of the planet, just to catch in the twilight of their declining world the trick of past therapies for their own recent misery, the techno-acari of their industrial revolution will destroy the essential traditional conditions of the desired sources of knowledge and lifeforms. It grasps only maximum 50 years in the more thousands years old arch of music history, and the mixing of past and future compositional forms can be realized only during this short period.

However, its quality and miserable homogeneity are controlled by rules outside of music history and culture.

Thus, there come into being the glittering metaphysical hodgepodes of money-maker projects saturated with saliva and sweet mucus called "world music", where it is not the art forms of authentic, time-honored traditions that are becoming dominant, but conversely, the "white man's" idiotic loops of music, diminished to four-fours.

Here, the traditional intervals, periodical rhythmic systems and timbres of unique instruments are purely meringue sound-samples on the übergeil cake of entertainment industry, where the well-n-ass of little Himmler Gurus are fattening on exploitable fat of traditions.

But not in the world of *eL-Horto Ang* and *Guo*:

raga-structures and *dub*, South-East India and electronics, polyrhythm and pentatonic polyphony from the Indian Archipelago, a thousand years old Asian instruments and techniques of granular sound synthesis, orthodox Pravoslav choirs and asymmetric bass periods, the meeting of Arabian music and Indian structure in *technomemesis* arrangement, Baroque music and dhrupad fugue, Tibetan and Dravidian *dub*-requiem, this is a possible musical path, however it can be realized only within the frames of this project: this is what you may hear in the world of *eL-Horto Ang*, exclusively and for the last time.

(László Hortobágyi 2000)