

PETER EVANS P.2

THANASIS DELIGIANNIS P.4

SUSANA SANTOS SILVA P.6

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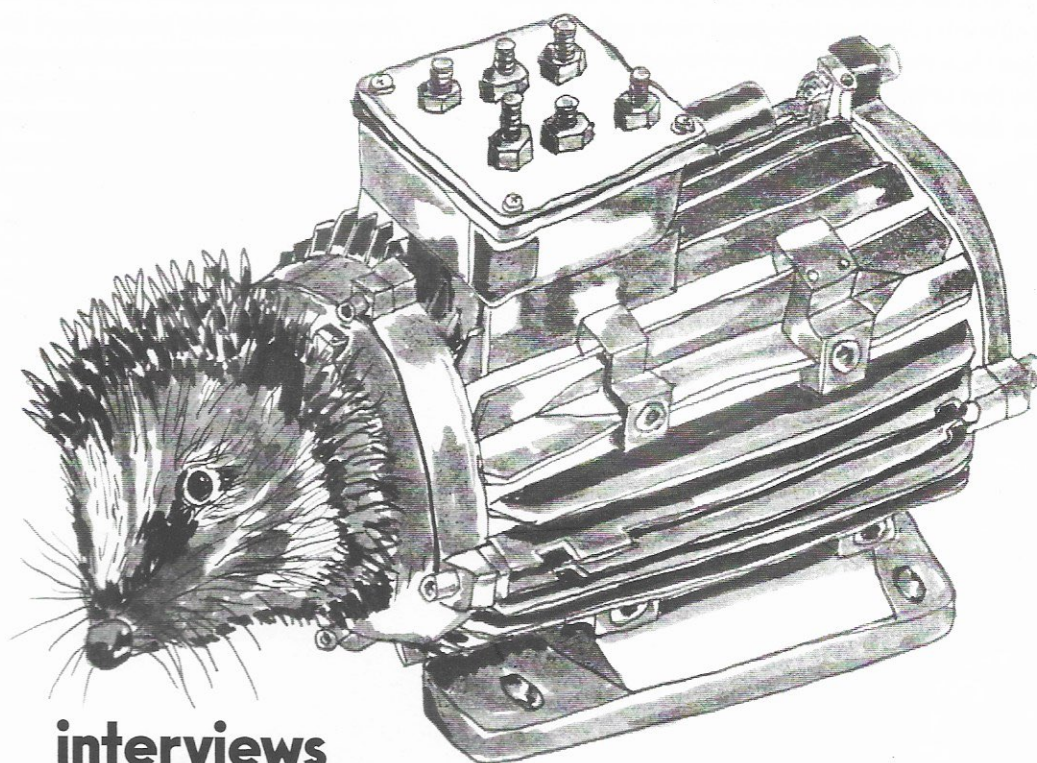
GIANLUCA ELIA P.10

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~~FUTURE~~
~~(AND ART)~~

ON INNOVATION AND THE FUTURE OF MUSIC (AND ART)



interviews
by KAJA DRAKSLER

These conversations took place between April and July 2020, mostly via email, one question at a time. My main focus of interest was the musicians' ideas about the future of music, and their relationship with the concept of innovation.

AB BAARS

1955, Magrette,
Based in Amsterdam,
The Netherlands

/ REEDIST,
IMPROVISER,
COMPOSER

Is innovation in music/art generally important for you and why. Do you strive to be innovative?

Yes, I think innovation in art/music is important. Innovation means change. And change is important. Everything changes all the time in order to be able to continue, to stay alive. For me innovation is not only about art or music. Like everyone else, I am influenced by everything I perceive. All this moves through me and comes out through my personal filter when I make something. My filter consists of things that I choose myself, such as the art forms I take in, what I listen to, what I hear, where I live and work, and the people/musicians I interact with. But there is also everything that I did not choose for myself, but which does belong to me. The circumstances in which I grew up, my cultural background, the cities where I lived a.o. Also of influence.

Innovation is a lifelong process. A process of thinking, trying, failing and failing again. Once in a blue moon something interesting (innovation?) comes out. It might excite you, give inspiration, courage, happiness. And more important: it can be a motivating reason to continue the whole process of thinking, trying, failing and failing again. For me most important is to stay open minded/curious.

The idea that other people get inspired by something I did (an innovation?) always reminds me of how I get inspired by other people's 'innovations' (small or big). My practice and preparation is to be ready for the 'spontaneous moment'. Awareness, all the time.

But innovation is never a goal in itself. It is part of a painstaking search, with or without a result. And even then....

I've heard people playing a saxophone for the very first time and I heard incredible things that were so beautiful and inspiring: an innovation to me.

Do you feel this painstaking search was more present within the scene when you were younger, or is it something you feel today as well? I'm asking because as I understand, a big wave of innovative ideas and changes happened in the creative music scene in the Netherlands at the time you were just starting to play music professionally- do you also see it this way? How did you experience that, how did it shape you?

The late sixties and seventies were a period where a lot of important changes took place in Holland/Europe. Changes on all levels, in all fields. Old structures were

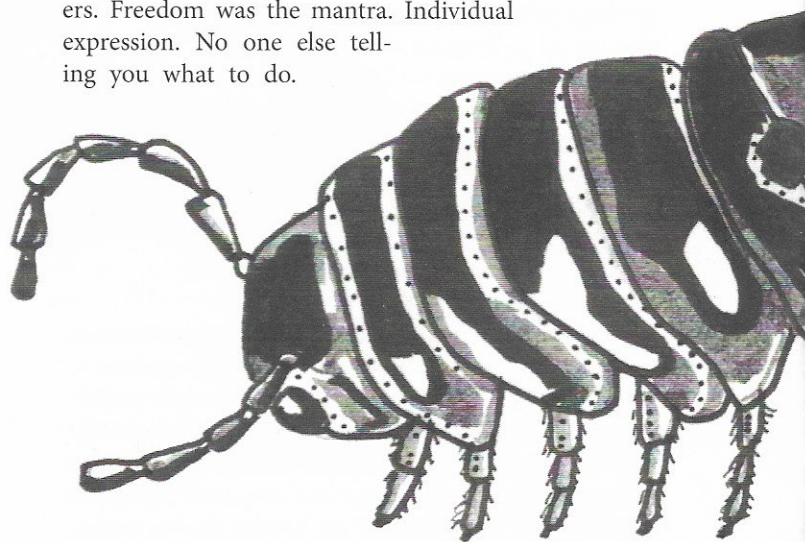
not taken for granted anymore, not accepted.

Old mechanisms were being questioned.

I grew up at a time when young musicians came up with all new and inspiring ideas about the music they wanted to make. No imitation or copying of jazz music from the USA but a music that was based/inspired by their own European tradition. ('I grew up in a working class neighborhood in Amsterdam Oost, not in one of the ghetto's of America' said Willem Breuker)

Inspiration from European classical and avant-garde music, European folk music, European marches and dances. Inspiration from art movements like Dada, Cobra, Expressionism, etc.

And most important: no rules made up by others. Freedom was the mantra. Individual expression. No one else telling you what to do.



No hierarchy.

People like Willem Breuker, Misha Mengelberg, Han Bennink, Louis Andriessen, Peter Schat, Reinbert de Leeuw (plus many many others) were the main protagonists in Holland.

It was a wake up call, an eye opener.

It made me realize I could invent things myself, play the way I wanted, compose how- and what I wanted. That was so amazing and inspiring.

I discovered a whole new (European) world: I had been listening to jazz music from the USA. That was my inspiration, my school.

And all of a sudden I discovered composers, improvising musicians, painters, poets, writers that were (also) searching for their own personal voice, diving into their

'own European tradition.'

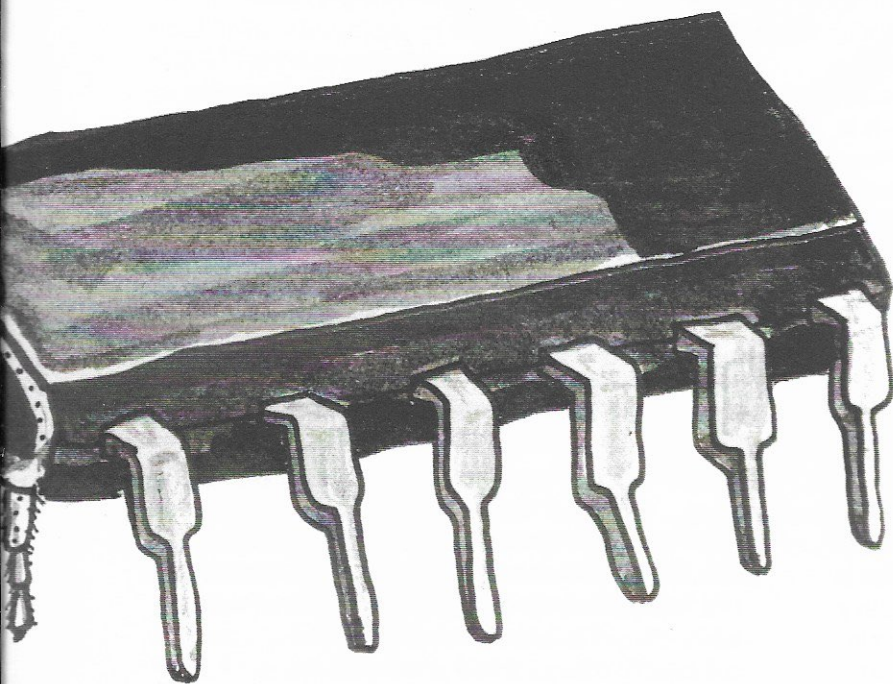
After hearing Willem Breuker for the first time on the radio and reading an interview in the HP (Haagse Post, a left wing weekly magazine) I went to Van Leest, a record shop in Eindhoven and searched for classical music that could have inspired Breuker. I came home with 'The Planets' from Gustav Holst and I was so happy to hear some fragments that reminded me of what I heard in Breukers music. (Wondering now what on earth that could have been....)

But it was all new, exciting and gave a lot of energy.

I have the impression young people/musicians today grow up with so much to listen too, so much more to choose from, so much more to study from, so much more to incorporate.

And it is always available at any moment and any place.

I guess that if a young musician has an open mind, is curious and aware of things, he or she will find that same excitement, hunger that I experienced when I started playing my instrument. There is always

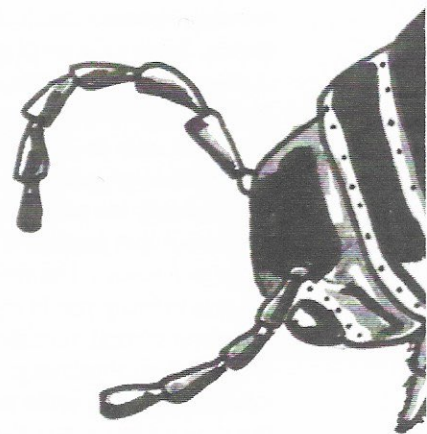


THAT moment, that split second, THE CALL as Steve Lacy puts it, that a musician (or any human being) is woken up or 'called' with a vision or an awareness or feeling of something that speaks to the heart. Often difficult to put into words

Some follow up and go all the way. Some get scared and put that calling far far away. I'm so happy I heard The Call

The older I get the more I realize making 'something new' is a very slow process. The excitement is still there, for sure. But it is a long process of refining, refining, looking at it and looking at it again.

There's a deepening, a better understanding, awareness.



It was just the moment...
I don't know...
It is all about feelings it was the right spirit...
And so on.

Sooooo bad!
There is no vector to detect.

Feelings are always charged and triggered by knowledge.
To be an improviser is daily hard work on yourself and on your grammar.
You can not structure yourself if you do not know the process and the steps of it.

Christopher Dell describes that like that:

Modus 1

(Repair-Modus)

Just to fix things.

For example

You wanna cook something for friends but you didn't buy enough.

Then you have to improvise with something what is left.

This concept is born out of lack.

Modus 2

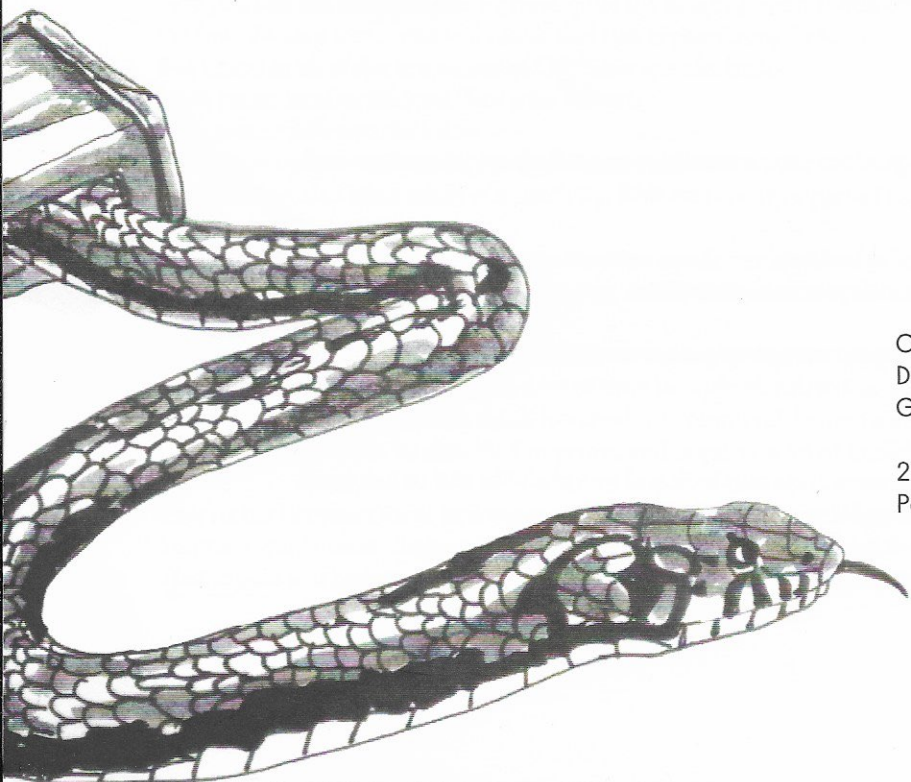
(Technology-Modus)

Is to see the improvisation as a technology.

The constructive handling of chaos.

And Modus 2 is definitely the future for everything.

~~ON INNOVAT~~ ~~AND THE FUT~~ ~~OF MUSIC~~-(AN



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2021
Paper limited edition: 200 copies