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What music did you enjoy more when you were a child (if you liked music by that period)?

I did like the music back then. I remember sitting in a grade 1 biology class and watching a scientific study on human species and hearing for the first time -weird electronic noises that were illustrating the nature and life. It was something new for me. For other kids in the class it was weird but surprisingly I found it very exciting and in the same time puzzling as I was curious of how such sounds were made. After that while listening to electronic music I realized that sounds from those 1 grade classes were made using analog synthesizers played by a human hand.

During my childhood and then later on in my teenage life, I enjoyed listening to lots of reegee - dub. I was also into the so called new romantic genre represented by such bands like New Order, Visage, Depeche Mode as well as more minimal electronic music played Philip Glass and Kraftwerk. These were mostly my early influences to name few.

Please name 3 bands or musical groups that, among all times, are still inspiring to you?

It has to be Depeche Mode, Mark Bell (LFO) and Bjork

What is your memory of Detroit in the mid 90s? How that movement touched you?

Sitting in a basement in Windsor, Canada and tuning in to electrifying "mojo" on the airwaves of Detroit (one bridge away) that was 89. Going to the music institute.

Coming back late night and trying to mix with a very primitive set up that included 2 no-name turntables (without pitch control) connected together to my amp using one single cable and then speeding and slowing down the record by hand.

I remember sometime later on when I went to the Mr. disc record shop and played my first record on the Technic SL 1200. That was something...

Please tell us shortly your musical education? How would you describe your first contact with synthesizers? Was it love at first sight? What do synthesizers mean to you?

My "real" electronic music education started in high school when I joined the electronic music composition course, where I had my first encounter with a synthesizer. I used to spend my whole weekdays and weekends sitting in the schools studio and jamming on it, sequencing via the now considered to be primitive c-lab, notator, cubase and recording to Reel to Reel. At that time I actually learned the analog circuitry and basic recording principles. I understood what envelope was and more less knew the process of analog synthesis which enabled me to visualize sounds before creating them.

My first synth was a really old yamaha battery - operated only keyboard with a built in microphone and sampler, it was so crappy yet so great. I remember taking a record and sampling few seconds here and there making super freaky beats with it. I wish I still had it but it was a school rental, then I got a poly 800, sh 101 and tr 606 Roland drum machine that introduced me to a whole new world. I understood how powerful minimal music can be with just few bits being able to make tracks and jam around with a baby smile on my face. On the hot summer days I use to sit on the shore look towards the sun with headphones on, making baselines and beats with Roland "twin brothers" TB 303 and TR 606 while running on batteries. Later on I went on and studied film music and sound designing. Taking the previous experiences to a much professional level. I was given one of the first, rare polyphonic Korg modular systems from one of my professors. It's one of the oldest synths that I own now, much older than me.

I must say that synthesizers to me are like live instruments, they have their soul and they breathe in a certain way to make a specific colour. It might sound strange but I feel very close with them. They are so unpredictable, voltage controlled machines sometimes in tune and sometimes making bizarre noises. Like they have their own moods of some kind.

In your opinion which was the best machine ever invented by human kind?

There are few things that I consider being state of the art, depends what kind of machine are we referring too. In general I would say that the greatest invention was a computer as it can operate functions of all the machines out there.

What is your favourite piece of gear? Why?

I think that one of the coolest "beasts" that I have is a EMU SP1200 Drum Machine/Sampler. It has a sequencer, sampler, multiple outs, hands on control. You can put your own sounds in it. Moreover it recreates in great detail the true, raw analog sound and it's easy to use making the production process a snap of a finger.

What adv. and disadv. Do you find in producing music with digital means rather than analogue ones or vice versa? What about performing live?

That is a hard one to solve as both can give different possibilities and come very useful. In my case the analog equipment serves it's purpose of making music in the form of sound creation, composition, sequencing, while digital in this case a computer of some kind comes in at the final production stage as a perfect mastering/editing tool.

As far as live performance, computers make everything so simple, I don't prefer to look at the screen while playing. I try to keep my hands " busy", I don't prepare the whole exact set from the beginning till the end I like to compose things on the go as I will never know what I would feel at any given moment and hence would never know what exact sound I'm searching for. Nevertheless computers enable me to move my "whole studio" freely and to be able to perform with it in any part of the world.

If you should design an ideal analogue set up, with the lower number of machines possible, what it would be like?

If I could ever design one instrument .It would be a compact 909 drum machine with a sampler built in with on board sounds of all of the Roland "tr "series drum machines (cr 800505,606,707,727,808 etc.) as well as a sampling option.

It would have multiple external instruments controls and disk interface to save your own sounds that you would be able to call at any given moment. Of course some kind of editing software for it as well as built in mastering kit in a back of it. The ideal 909 would have a monophonic and polyphonic synthesizer section as well, I could probably think of more things to put in...lots of more

You started first producing and then became a DJ. If you compare yourself with a natural DJ, what differences can you tell between your works?

Hmm. I'm lucky as not a lot of djs would ever have a chance to work with that much analog gear and gain such priceless experience in their early life as I did.

I feel that having made the music in a studio takes mixing to whole another level as once you start producing your approach towards djing changes. You look at mixing more like composing just while using turntables. The other thing is that you are able to select the sounds much better. I think that a dj with some musical background and great deal of records made, plays in a whole different way, not just his/her own records but treats records of others as great tools to make something new with already done track. Like taking a beat from this record, bass line from that one and string line from the other etc.

I feel that this is something I had to grow up to not just understanding of beat matching, cross fading, scratching or doing tricks but actually developing an ear to be able to select records that together form a mixture of deep, hard, driving beats and climatic sound structures. Finally cause of my rich studio experience I have learned to keep balance in between all of the mixed elements.

What is your usual gear when you perform live? What is the added value of your work as a DJ considering the fact that you are also a producer?

I used to bring a truckload of gear to a stage. Drum machines, synthesizers, samplers, effect processors you name it, but travelling it's not so easy any more, gear gets damaged on the road therefore I'm forced to leave all of it at home.

Considering that I play more outside of my country than in my own "back yard", I'm limited to what I can bring with me for a performance. My basic set up usually consists of 2x Pioneer DJM600, Ibook, Cycloops and various effects units.

I think that cause of the fact that I also produce my performance is much more innovative. I observe each time that playing is becoming more and more natural just like being in the studio only in front of an audience.

What is SOLEIL RECORDS? What does it mean to you? How did it start? Why SOLEIL?

Soleil is my first "electronic baby". It will soon have brothers and sisters. I had an idea of starting Soleil many years ago but due to certain things that happened in my life the planning of my first label got put onto a shelf. I just made music that would ideally fit within the concept, so when it came to it, I had lots of releases ready for launch.

Soleil is French for sun which energizes this world, and makes this world go round and round. Giving us light, life and energy to survive, for instance it saved me. Hence the name Soleil

We know you performed in lots of venues around the world. We are curious to know more about your experience in Japan. What were your expectations at that time? And what happened next?

During my performances in Japan in May 2003, I decided to launch the Soleil live episodes project. As they were such memorable moments and lots of great tunes made during the tour I wanted to relive them once again on dance floors. Japan is a wicked place. The construction style with mixture of ancient temples and high tech building makes it a very exotic. People are very much into art and underground music. Personally I feel that Japanese crowd without taking any credits of other is the best crowd to perform for.

I'm going back there in winter, as well as planning to hit Australia and far Asia for the first time. Playing in such places all over the world gives much inspiration and drives me to make other releases.

What is the best audience you played for? Why? (You should come to Argentina!)

So far, look above - number 12 :) I would like to come to Argentina cause I have heard great things about this country and its people and feel that I would be very much welcomed to perform in front of open-minded and hungry crowd. Techno in Argentina is at the stage like Detroit in the beginning of 90's, is still exciting and I think that Argentina has so much musical background that it would make me feel honoured to play there in the land of TANGO. Music that in many ways had inspired electronica

What does techno mean to you?

In few words Techno is for me, feeling, rush, energy, invention, movement, free mind, dance, controlled chaos, breaking the barriers, technology, yesterday, today and tomorrow.

Which bands/producers/DJs would you recommend listen to for someone that is willing to learn the fundamentals of techno music?

When it comes to the techno / electronica, artists like Kraftwerk, Suenio Latino, Inner City, Cybersonic, UR, LFO, Jeff Mills, Derrick May, Orbital, Shamen, John Julie, Njoi, Parliament, Ralphie Rosario, Cabaret Voltaire, Electric Light Orchestra, Frankie Knuckles, Fingers Inc, Adeva, Marshall Jefferson, Carl Craig too many to list really.

During the 80s and beginnings of the 90s it was said that Techno music was the music for the future. According to the Techno futuristic principles: do you consider that Today's Techno has a future sound? Does your work as a producer intend to achieve that goal? Who is your favourite vanguard colleague of the moment? George Orwell wrote: "Who controls the past controls the future. Who controls the present controls the past". Is this quote applicable to techno music or music in general?

I think that there is not such a thing as a future sound anymore, any kind of experiment could be considered new, but is fresh / the future? I feel that lots of techno made during the 90's was very futuristic as it was complex in terms of sounds and hard to understand, as far as me trying to achieve the goal of making futuristic music. I don't think so. I don't try to be invent new styles, I just build on the ones which are closest to me.

I try to implement many ideas that are considered "oldschool" this is something deeply ingrained in my blood. For instance while djing I tend to play lots of records that are outdated. There are certain records that I keep on coming back to after so many years and start to like it even more now as I discover something new and exciting in them once again. I feel that there's so much history in those old classic techno tunes and by knowing the history we I can understand techno better and appreciate it. My favourite producer now is Mark Bell especially while remixing Depeche Mode, which I thought it was brilliant.

I think that the above quote is applicable to all the music. Moving forward means also going back.

What can you tell us about "Niteworks"?

Niteworks is a music project that I have launched with Damon Wild on Synewave records. We both produce on it, We have multiple tasks, Damon brings his funk, minimal, off beat bleepy sounds and I bring the analog warmth, Detroit influences and punch into our music. Together it forms a mixture of unique soundscapes.

I have worked with Damon also on his Kanzleramt album. It's a mutual cooperation based on a friendship which makes our music come together in much more natural way.

What is your music about? The first sensation I had listening to it the very first time was something like: Oh shit this is powerful stuff, amazing!!!

Thanks! We both come from two different worlds, and our musical backgrounds vary yet we have similar tastes in music which makes it easier to work. We wanted to make music that wasn't necessarily to be accepted by the masses. We were thinking more in terms making a deep spiritual project that would last for years to come and would past the tests of fashion.

Now you are on tour in U.S. what experiences would you like to share with us?

Seems like techno in America has gone into its roots being small intimate locations with maximum 200 headstrong. The scenes represented in smaller towns are much stronger then those from big metropolities. I guess they are kept in full hunger since not many events are happening as well as most of the clubs are 21 and up and open only until 2.

USA has gone much lighter and minimal. I'm not referring to house music , I'm thinking more in terms of German school of minimalism, seems very big in NYC, Detroit and Chicago right now. Hard European techno is not that popular. The bigger events are mostly focused on music played by mainstream dj's.

Nevertheless It was great pleasure to play in cities like Chicago, Boulder, Minneapolis, Boston, NYC and I'm looking forward doing it all over again.

What do you know about Argentina and its dance scene?

So far Argentina has been a mixture of concepts and names related to Astor Piazzola and its Milonga del Angel, Julio Cortazar, Boca Juniors, carnitas, Iguazu, Tierra del Fuego, and thousands of Polish immigrants there.

I know that the techno scene in Argentina is a young and fast developing one. It has a great potential to grow. I know that people there give full heart support and they are trying their best to

bring the music, artists from outside to educate people about the music and to show that there are many interesting music genres to follow As far as parties, I ve heard that there is great positive vibe.

Finally and last: Could you please recommend a few web links.

www.peterechoplex.com

www.littledetroit.com

www.transmat.com

www.synewave.com

www.discogs.com