

Interviews: Paul Brtschitsch

Written by Guy Hornsby



Paul Brtschitsch is one the sharpest live acts on the electronic music circuit. With over a decade of production and live music behind him, 2009 sees the launch of his fifth artist album: *Me Myself and Live*. Returning to his birthplace, Berlin, after a long sojourn in Frankfurt, he's further cemented his position as a live act (no laptops in sight) of distinction, and a producer in demand, co-producing Mobilee matriarch Anja Schneider's *Beyond The Valley* in 2008. We caught up with him to chat about life, music and why he's been mistaken for a woman.

So, how are you and where are you?

I'm quite fine thanks! I'm just in front of my flat screen located in Berlin answering an interview.

Your new album, *Me, Myself and Live* is out this month on your Rootknox label. Where did the inspiration for the album come from?

Basically most titles of the album are developed out of several live-acts I did in 2008. I had some drafts, which I finalized in the studio at the end of last year. The result is *Me, Myself & Live*.

My goal was to put atmospheric techno like from the 90s on the beat foundation of today's club-music. Also I wanted to get my focus on a sound, which bridges the gap between Techno & House, let's call it "Touse".



It's a really emotive album, full of warmth. Do you try to get as much of yourself onto the tracks, to try and give them a human element?

For me the musical aspect is very important in Techno. I mean things like harmonics without meaning

"trancy" and dramatic.

I'm neither into pure pattern and beat music nor into the complete minimal stuff. I need musical orientated elements in the music as recognizable elements. That's why it may sound emotive and warm compared to many other productions.

To those that don't know your work, how would you describe your music?

As I already said the "music" in the music is an important fact to me. I'm standing between Techno and House what I'm calling "Touse". Tech-House would sound too technically for me. "Touse" has the warmth from Techno and the deep groove-feeling of House. You could also say "Tembient" Techno crossed with Ambient. If you put away the bass drums in my playbacks, you will be still guided by all the sounds and atmospheres. I'm not doing Techno because I like Bass drums. But the monotony of the bass foundation in that music is predestined to transport the music layers above. In my opinion this works in no other style of music.



Since you started producing in the mid 90s, you've always been firmly rooted to techno. In the last few years, you've moved beyond that into different genres. What was behind this?

I was fed up with the whole primitive "advanz" scene. So I had to leave "planet techno" for a while. Between 2003 and 2005 I've collaborated on three albums in theowntempo & Trip Hop genres. In 2006 after I've moved to Berlin I've started to go out again and suddenly I felt inspired and motivated to hook on the four-to-the-floor thing again.

After over a decade of making records, what keeps the creative fires burning?

I think it is the special way in which music is transmitted in a club through the sound system. The way how unexpected music can sound and can take effect in a club compared to the situation at home or in the studio makes it unique. It is a certain sub area in the human "feeling centre" which is stimulated, I guess. And I have to say that I'm still inspired of all the input from the early days of techno; that probably keeps me still going for years.

You co-produced Anja Schneider's album *Beyond The Valley* in 2008. Do you have plans to do any more work with her?

I'm up for it! We have to see. It depends on Anja and where she wants to go with her style as a DJ and if I can deliver the producing skills. But for the moment there will be two more remixes coming out soon out of our co-production. One is a remix on Samuel Session's "Can you relate" and the other one will be out soon on Rootknox, including a remix of the album title "three weeks", which is remixed by her.



You are as well known for your live sets as you are as a producer, with a decade of shows under the belt. You'd started long before the current popularity of live shows began. Was it always your intention to play your music live rather than DJing?

In the early days I used to play records as a DJ. But in the days when Andre Galluzzi and I founded Taki we decided that he is the



DJ and I'm the Live-Act in this team. Today I'm quite happy about this decision, even when I realize that it could be advantageous to have the possibility spinning a "dancefloor bomb" made by someone else whenever it fits in the set. I have to create my own ones, which might be not that easy compared to a library a DJ has while he is playing.