

The famous German Jazzmagazin "**JAZZPODIUM (2015-1)**" has published a double-sided interview with Andreas Brunn.

The new **FOR FREE HANDS CD "Kaleidoscope Freedom"** is a point.

Here's an excerpt:

Jazz is a wonderful open system - Andreas Brunn

In 2007, we had presented the restless Weimar conveyor and initiator of multi-ethnic encounters in the portrait, a man who brings multiethnic musicians together. As before, his way of playing acoustic guitar, his composing and penchant for the odd time signatures and Bulgarian polyrhythms are striking and distinctive features of his work.

He travelled with a young music caravan (founded by himself) across the Balkan States and as far as Finland while he still teaches youngsters how to play conga. He founded few bands like For Free Hands, BalkaNova, and also a duo with the virtuous musician Hans Hartman, who plays the Chapman stick. So that's why everything in this interview seems familiar but although new. How about an appearance in Morocco in September 2014 (Alexander Schmitz)

... Morocco, Andreas, how did you arrive at all? Have you ever been there before?

No, it was the first time. The commitment to For Free Hands had surrendered almost by accident. I contacted European festivals and agencies, which seemed interesting. And then a Belgian manager reported that he organizes a festival in Belgium, but at the same time he was also the artistic director for a festival in Morocco and he was very interested in our musical concept and our multi-ethnic cast. Then he asked to us if we wanted to make a common Festival contribution with a Moroccan musician or a Moroccan group. I found this very exciting, and he built us into "Jazz au Chellah" where For Free Hands then shared with the Moroccan Oud player concert "Alaa Zouiten" in Rabat city. He also plays jazz with the Oud, often on an electric.

And how was it there?

It was an incredible experience. Chellah is an old Moroccan fortress - a beautiful backdrop. And 2,000 people listened to us enthusiastically. According to our Goodies I had an interview to the Moroccan TV. I've also said, "The world needs more cultural bridges like this festival and less walls". The next day I met a passer-by during a walk in the Medina of Rabat and he gave me spontaneously a small Gimbri, a stringed instrument of Gnawa, which he wanted to thank me for the concert and the interview!

The new album „Kaleidoscope Freedom" is the peg for this interview except for the fact that we had our first interview eight years ago.

"Kaleidoscope Freedom" is a very important album for me. In a really difficult phase of my life, I put all my energy into this album. For me it's a musical and also a substantive statement! And of course I have indeed developed my way of thinking and composing in these eight years.

But your stylistic philosophy has probably not changed much - jazz with European elements , odd time meters (rhythms), Bulgaria ...

Yes, and a new focus polyrhythmic concepts have been added for the last compositions. For example, I use a Balkan - meter, but at the same time a normal 4/4, and with that basis I created a composition so that both can be heard on an equal footing, as, for example, in " Perpetuum five" on "Kaleidoscope Freedom". This way emerges a different kind of rhythmic play who allows you to search for the best metres, on which to improvise. You have the freedom to switch between two concurrently running time streams back and forth. Very exciting.

It's like if you're playing jazz inside/outside...

Exactly! It is a kind of rhythmic Inside/Outside game. I was also inspired by Avishai Cohen who composed wonderful polyrhythms, like for example on the Piano Trio - plate "Gently Disturbed".

"East Side Story" with Vladimir Karparov and now "Kaleidoscope Freedom" by FFH – are titles with contemporary historical associations

In 1988 I moved to East Berlin into an apartment close to the wall and I experienced the fall of the wall almost at first hand and the origin of the East Side Gallery and its further development. This piece of wall Berlin has a special significance, as here , the euphoria of the Wall overcoming manifested artistically. In November, the Berlin Wall has gejährnt for the 25th time. I wanted to give to these CDs a message. A tribute to freedom and the good in the music and the good in humanity. This has to do with my own history , for , as my experience with the Stasi prison, but also with many very sad developments in the recent past. This must not stay in focus, but is always there and helps me to compose. That's why this message is very important to me.

Do you still play together with Hans Hartmann?

Yes, and actually we also have current news. Hans and me are this year's winner of the Studio Price Jazz from The Berlin Senate Office for Cultural Affairs. Hans was a founding member of For Free Hands and he plays almost as the only Chapmanstick in jazz. He is now 72, and next year we will celebrate our 20th anniversary on the stage. The motto of our duo is the "The 19 strings tour!" (12saitiger Stick & acoustic Seven String Guitar). A nice coincidence that we've got on the 19th year anniversary of our cooperation.

www.for-free-hands.de

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