

Dialog: Matthias Tanzmann om arbeidet og karrieren

MUSIC

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En kjent skaper av tech-house fra Tyskland, lederen av Moon Harbour labelen og resident av afterparty sessions Circo Loco - Matthias Tanzmann vil plutselig dukke opp i **Oslo** på slutten av januar!

TOP9 fikk et eksklusivt intervju med den legendariske produseren og DJ. Vi diskuterte de viktigste øyeblikkene i hele Tanzmann's musikalske karriere.



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31th January, you'll be in Oslo to play at The Villa. Have you been in Oslo before or this is your first gig here?

This will actually be my first time ever in Oslo. I have been looking forward to that for a long time and I am really excited to finally come and play now.

Are you more at home- studio or the dj booth at the club?

Over the last years I have been more touring than producing in my studio. I miss it a lot. But I don't want to complain. I have the chance to see great places, meet interesting people, play the music I like and get pay for it. Still the best job in the world.



Analog or digital?

I used to play vinyl for more than 10 years. Like all DJs who started in the 90 s. A couple of years ago I switched to Traktor and I am really happy with the opportunities it offers. I like the instant availability for new music to be played, the possibilities of manipulation of it and the sheer amount of tracks that you can carry with you. And traveling is a lot smoother without hoping for your records to arrive on the luggage belt. As a music collector I would still prefer vinyl though.



Do you have any upcoming projects this year?

I am working on a project called Better Lost Than Stupid. It is together with Martin Buttrich and Davide Squillace. We are working on an album right now. A live show is planned for 2015. This year we are going to play a few special b2b2b sets only.

I read a quote from your interview, where you suggested that the label could not exist without the agency and tours because of the state of vinyl sales. Have labels become merely PR agencies for their artists to acquire booking?

In many cases releasing music has become a PR activity for artists to generate bookings. It is quite rare these days that producers in our scene can make a living off releases only. That being said it is obvious that labels had to change their strategies and expand services in order to survive. It is a common thing now that record labels in electronic music are also operating as booking agencies for their artists.

What does your label mean to you and what do you do career wise?

Moon Harbour has always been my baby. It has been an integral part of my music career and we have organically grown together. I am glad to see the label reaches a lot of people these days and is able to push new artists that release on it.

Do you search new artists for your labels?

I am happy with the artists we are working with. But I am of course always open for new music and producers.

What is going on with Moon Harbour right now? How do you balance the need to release music and the quality control of it?

We have a pretty big artist roster now so there is always good stuff lined up. That allows us not to get under the pressure of releasing music we don't like at 100%.

You must have clocked up quite a lot of air miles over the last few years, are you still enjoying touring?

The longer I have been doing it the more important it got to make flights and hotel stays the most convenient. There are very busy phases – for example during the festival season in summer – when I don't wanna see another airport or plane. But usually the positive aspects of touring prevail. Like I said before: it is still the best job in the world.

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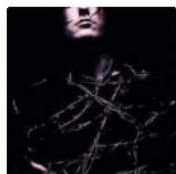
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