

friday at cocoonclub //



fr 21.08.09 // **sven väth all night long**
sven väth, ahmet sisman live

warsteiner sommer aktion im juli/august:
freier eintritt bis 01:00h und ein warsteiner

wir freuen uns auf svens musikalische reise mit überlänge, die bei house anfängt und über techno und electro bis hin zu den ganz großen klassikern aus früheren zeiten führt. und sicher gibt's auch einen umfassenden schwenk mit den großen ibiza-hits der jubiläumssaison. unterbrochen wird sein flow von ahmet sisman, der auf der live-bühne club-premiere feiert und einer der aufstrebenden produzenten des letzten jahres ist. einer seiner ersten tracks „buiya“ schaffte es gleich auf svens ibiza mix-cd und sowohl „candela“ als auch „loune“ landeten in svens sets während seiner worldtour. be there!

interview:

welcome to the club ahmet sisman

Hello Ahmet,

Without a doubt, you are one of the upcoming newcomers from the last year. Please tell us a bit about yourself. Where are you from and how did you first come in contact with music?

I was born and raised in Istanbul, where I lived with my mother in the contrasting, trendy neighbourhood known as „Cihangir“. This place was significant for the different social layers and lifestyles which collided in a very interesting way. Besides the large homosexual community in Cihangir, the mixture of the “68'er generation” and the religious individuals, is a trademark of this neighbourhood, a multi-cultural place for everyone. This upbringing is also significant for the open-minded and universalistic approach of Istanbul. And its surely a big influence for the way I listen and do music.

At the age of 18, I moved to Germany to study in Essen where my father lived. Until then I listened to all types of music except techno, which was not popular in Istanbul at those times.

Your track “Buiya” was last year an absolute stunner, did you know that this record could be your breakthrough?

I knew that the track was at this time exceptional and also special. When I produced “Buiya” I found the idea very interesting and challenging, to combine a traditional African Voodoo ceremony with techno music. Both styles have a lot of common characteristics, but I didn't expect Sven Väth to play this track the whole Ibiza Season. Actually, it was a big coincidence that he listened to my music. Therefore, I am grateful to the Stock5 Crew Mirko and Koba, who delivered a copy to Sven.

Well if it's a break through? I'm not able to judge this, but one thing is for sure that I got the attention of several people who didn't know me before. All in all, it was my second solo EP after the lessizmore release in march 2008.

Your productions are always very detailed, you deal with a lot of percussions and exotic vocals. Where do you get your influences and are you a producer who works a long time on your tracks?

I listen to a lot of music from the whole world, not only from Turkey or Africa, I'm a big fan of world music. The spiritual and at the same time the powerful sound of this music, fascinates me in a certain way. Not only my soul but also my body, the melancholic and also euphoric mood in these tracks are a big influence for my music. I try to transfuse this feeling into my productions, which is a long and emotional process and it takes a long time. The idea for my tracks develops in a few days, but the process to the final version is very long, which is, in my point of view, a good thing. I'm very critical of my music.

What can we expect from a Sisman liveset in cocoon? Do you use a lot of hardware or mainly just software tools?

Well my liveset is exactly the presentation of that kind of music to which I would passionately listen and dance to, very multilayered and energetic. It's a trip through the whole music world; a lot of influences which I absorbed like a sponge throughout the years.

The set is equipped with many details and every live P.A. is a reinterpretation of my tracks. The music is in a never ending development. I don't like to play prepared and arranged sections which are mixed perfectly together. That's very uncreative. A liveset should sound “live”, which we unfortunately see and hear less and less in the clubs. To summarize the whole music thing: for me the live performance is more a soundtrack on 126bpm.

Usually I play just with a laptop and midi-controller, nowadays the software can do the same thing as the hardware. It's also very important for me to use the latest software for my music, because the sound quality is one of my main focuses.

ahmet, thank you for your time and we are very excited to listen to your liveset in cocoon