



Matias Bacoñsky has a somewhat enigmatic career. For many people from Argentina, his name may go unnoticed, among the myriad of emerging artists on the local music scene. However, this young composer has put his country on an international level, even managing to win numerous nominations and awards in various music award ceremonies. Since his works contain elements of various musical styles, he has been able to stand out in various fields and achieve the attention of a truly varied audience.

Today, with a new nomination and a recently released album, he takes time to speak with BlueberryMúsica about his beginnings, inspirations, the Argentinean music scene and his artistic desires, in what is one of his first official interviews for an Argentine media. So once again, we start a new interview of our #ClassicalCrossoverThursday segment, with an Argentine artist who perfectly fits the idea of “music without limits”.

We are going to start from the most obvious, in order to then delve into the details and milestones of your career. For the moment, I start this talk by asking you: How would you define your music?

When I started making music it was with just a piano, so it was quite different from what I do today. At that moment I would define it as calm, relaxing and even melancholic. At least that was the response of many people who were moved to tears by these first songs. Since 2020, my music has changed completely, but without losing the essence and the basis that is the piano. Now it is much more intense, with orchestration, choirs and some electronic touches; So, if I have to define my music today and how I see it in the future, it would be more cinematic and motivating.

This sort of musical "genre" has been brewing for some time and today we can find many people who dare to compose and record music from their homes. However, I have noticed that almost all of them come from different parts of the world but not so much from South America. How did you come up with the

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idea of leaning towards this musical style, despite not having much current local reference?

Totally. It is true that there are not many artists dedicated to the different branches of classical music in South America. While it is a beautiful genre, and there are great songs within this classical world, it is not my style of music that I listen to every day, quite the opposite in fact. My main inspiration for playing the piano was Amy Lee from the rock band Evanescence, her piano songs have many classical touches that always caught my attention. So it was because of her that I started the music. It could be said that she was my mentor in some way, since I did not go to piano classes, but I learned to play the piano through her songs. Later I went deeper into pianists related to the "modern" piano, such as Yiruma, Ludovico Einaudi and Jennifer Thomas. From the beginning the idea was to make music with orchestration, but it was very difficult at that time, so after a couple of years I was finally able to achieve what I had planned from the beginning with the album 'Epochal'.

There is a certain epic element in all your creations which, by the way, are original compositions. Where do you find so much inspiration to be so prolific?

I like to create thematic discs, that is to say that each disc tells a story and that each song reveals a part of it. I'm a big fan of science fiction movies / series and I think that influence of both in my music is quite noticeable. For 'Epochal' specifically, I thought about the piano part as a feeling of the main character in the story, who has to face the different situations that each song poses. For example, in 'Reason to Believe' I thought of it as something very hopeful and joyful, while in 'Breakdown' it was the hardest or saddest part of the character. And for the orchestration part I worked with Ignacio Ramirez, another Argentine composer, who knew how to perfectly convey the different situations in history. We worked virtually for the distance, but we understood each other from the first moment and we achieved the goal together.

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Although each album has its own share of uniqueness, your latest release “Epochal” has a distinctive feature... But, before I forget it: What does “Epochal” mean?

'Epochal' refers to an event that produced a very important change and that marks the beginning of a new era. On the one hand, this album is the continuation of my third solo piano album called 'When the World Ends', which recounts the end of the world. With 'Epochal' it is told how that story continues for a man who managed to survive, so precisely the name 'Epochal' was perfect for the continuation of the story. And so it also marks a new era for me as an artist, since it is definitely a very big musical change compared to what I had been doing previously.

Continuing with this latest release, what I found as a particular distinctive point is the vocal collaboration of two artists very dear to you: Zuberoa Aznarez and Marina La Torraca. What was it like working with voices that are well known in the world of symphonic metal for the first time?

It is definitely a dream come true. They are two artists that I admire a lot. I am a huge fan of all the metal world, especially of bands headed by women, so knowing that the two of them were interested and agreed to work on the album was an immense joy. They are two vocalists of very famous bands and they are part of my daily playlist, so it really was a dream come true and I hope to work with them again in the future.

Have you ever thought of being a producer of a solo album by a vocalist of this style?

I always had the idea of making a classic style album or EP with different vocalists from the metal world, so it is a pending project that I hope to fulfill at some point.

Symphonic metal and crossover are part of the same underworld, for the simple fact that there is an influence of various musical styles that give rise to this much appreciated music, even in Argentina. In addition to this, we have artists like the ones you worked with and even others - like Tarja, Simone Simons, to mention - who have gone even further and adopted a more

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well-known form of Classical Crossover to face various projects that have touched repertoire of musicals, pop rock and classical music. This is where we find this "crossover" element in their music ...

Do you feel that your own music has that “crossover” element?

I think so because it is not something that is 100% in a particular genre. There are parts that could be classified in the classic, others in the ambiental or even some parts as electronics. It is difficult to define a genre for this type of music, but I think there are several elements of different genres that make my music classifiable within the crossover.

Going back to your career, I can see that all your material is in English and I estimate that your fan base is also scattered around the world. You were even recently nominated for an award from "The Hollywood Music In Media Awards" being that this would not be your first nomination or even award won abroad. I have a lot of questions (laughs)

Are you betting on continuing your artistic life in Argentina or is it in your plans to settle abroad?

For the moment, I plan to continue in Argentina. The reason why all my material is in English is because, as it is a universal language, I believe that it can reach different parts of the world. And yes, luckily I was nominated for international awards several times. Last year I won in the category of best classical song with 'The Immortal' at the Peace Song Awards and recently I found out that this same song won at the Indie Music Channel awards Awards in the USA. It is a joy to know that my music is heard outside the country and twice the joy to know that it is considered in these

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awards. As you say, the most recent nomination I received was for the Hollywood Music in Media Awards with the song 'Light on the Horizon', which will give the results in November 2021; so I am very anxious to know the result, although it is already a happiness to be nominated in this prestigious event.

Perhaps a little related to the prior question; Do you feel that Argentina still has a "fertile land" for this musical style to develop and step stronger at the national level?

Yes, I think there is a lot of talent in Argentina, but it is very difficult to start in every way. From motivation, having your own instrument, classes and everything that music entails on a monetary level mainly. After many years I was able to buy my own piano to record from home, but it really is very difficult, let alone record in a professional studio, which is my idea, but how things are today this possibility is increasingly distant . If one is lucky enough to record, then the distribution of music and its promotion is the most difficult, since everything I know is in USD and at the moment it is too expensive. But I really think you can, at least try and see what comes out.

To close this conversation, I would like to ask you - from pure curiosity - if it is in your plans to take your music to a live format. I understand that, given the sound qualities, an orchestra would be required to be able to carry out a recital... But perhaps there are new ways of being able to transpilate the orchestral sound with a small number of musicians.

Playing the music of this new album live is another of my dreams. Obviously, the ideal would be with a full orchestra and choirs, but we know that it would be too expensive to tackle this idea as a freelance artist. There is also the possibility of only having a piano and playing the tracks of the orchestra in the background, or having a reduced number of musicians, but it would not be the same. It is definitely something that I would like - and that should work since my shyness I do not know if it would allow it (laughs) - but at the moment I have no plans. Still, the possibility is always open.

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Finally, there are two questions that from Blueberry are mandatory:

The first is if there is an artist, inside or outside the crossover world, national or international, etc., with whom you would like to be able to work in the future.

Thomas Bergersen. Definitely one of my favorite composers at the moment, the quantity and quality of music that he is releasing with his 'Humanity' saga is impressive.

Second: How is your schedule for this last fraction of 2021 and early 2022?

With 'Epochal' it was a three years work and I had planned to take a break from music. But my inspiring muse doesn't want it that way (laughs). I'm already thinking about the second part of Epochal, with 3 new songs finished, so I hope it won't be long before the release. It will definitely not be for 2022, so depending on how things turn out it may be in 2023 or 2024. By 2022 I plan to release some covers of my favorite metal bands and, later, the 10 years of my first album will come. , so surely a new version will come out. Lots of new music ahead!

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