

CONSEQUENZ

CONRAD SCHNITZLER

Consequenz

Reissue (originally released in 1980 on KS 1004)

CD / vinyl (180g) / download

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CD EAN: 4047179705424

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Tracklisting:

1. Fata Morgana
2. Weiter
3. Tape 5
4. Bilgenratte
5. Afghanistan
6. Lügen haben kurze Beine
7. Nächte in Kreuzberg
8. Humpf
9. MS-477
10. Pendel
11. Wer geht da?
12. Copacabana

13. Bonus 1 (ohne Titel)
not on Vinyl
14. Bonus 2 (ohne Titel)
not on Vinyl

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www.bureau-b.com/releases



Key facts:

- Conrad Schnitzler (1937–2011), composer and concept artist, is one of the most important representatives of Germany's electronic music avant-garde. A student of Joseph Beuys, he founded Berlin's legendary Zodiak Free Arts Lab, a subculture club, in 1967/68, was a member of Tangerine Dream (together with Klaus Schulze and Edgar Froese) and Kluster (with Dieter Moebius and Hans-Joachim Roedelius) and also released countless solo albums.
- "Consequenz" (1980) is Schnitzler's fourth regular album and his first album collaboration with Wolfgang Seidel (Wolf Sequenza)
- Liner notes by Asmus Tietchens
- Featuring **two bonus tracks** (not included on vinyl)
- Available on CD (Digipak), vinyl (180g) and for download

Commercial Schnitzler? How quickly, how prematurely are opinions and judgements bandied about when an artist suddenly changes the form of his work. Schnitzler fell under such a cloud when, after 1978 his songs, for a time at least, did not exceed the catchy compactness of pop songs, whilst their harmonies and rhythms seemed to be drifting towards pop. Produced by Peter Baumann (Tangerine Dream) the "Con" (1978) album and the "Auf dem schwarzen Kanal" 12 inch EP (1980) ushered in this phase, and the private release of the "Consequenz" album, also in 1980 – as the title suggests – was the logical consequence.

"Consequenz" is Schnitzler's first collaboration with another musician since the days of Kluster long before. In Wolfgang Seidel, a.k.a. Wolf Sequenza, he found someone who not only understood the "Schnitzler" principle but was able to expand on it with his own input. Seidel, like Schnitzler, had started early with the development of an alternative language of music, away from the mainstream. Schnitzler actually went a step further: with the best educational intentions, he supplied a schematic drawing to go with "Consequenz", illustrating in detail how his music "functions", which instruments and equipment he used and how the various elements are interconnected. It is rare for an electronic artist to lay his cards quite so openly on the table, thus prompting the demystification of this new music.

"Consequenz" conveys twelve remarkably short pieces. Remarkable in the sense that Schnitzler's early solo works (e.g. "Rot" and "Blau") were characterized by unending sequences. Not only are the tracks even shorter than on "Con" (1978), their form has also shifted. Electronic drums can be heard, along with an electric guitar in places; Schnitzler and Seidel sculpt rhythmic-harmonic structures with an analogue sequencer, blended with harmonies to create a somewhat unwieldy form of pop music. Little musical motifs are played without really becoming melodies capable of underpinning bona fide songs. The influence of the German New Wave (NDW) may also be detected, but not enough to determine the style of "Consequenz". The dozen tracks on the album remain firmly rooted in Schnitzler's sonic universe, each an individual facet of his infinitely shimmering aural cascades. And, naturally, "Consequenz" is electronic pop music, lacking only the commercial added value which was of little interest to Schnitzler anyway – he didn't give a damn.

Asmus Tietchens