CONRAD SCHNITZLER

Con 3

Reissue (originally released in 1981 on Sky 061)
CD / vinyl (180g) / download
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bureau b

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CD EAN: 4047179706025
Order no.: CD 970602

LP EAN: 4047179706018
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Tracklist:
1. Kohlen
2. Nächte in Kreuzberg
3. Hongkong
4. Komm mit nach Berlin
5. Wer sind wir denn
6. Coca
7. Seemannslied
8. Das Tier
9. Tanze im Regen
Bonus
10. Con 3.1
11. Con 3.2
12. Con 3.3
13. Con 3.4
14. Seemannslied (alt. Mix)
    (not on Vinyl)
15. Wer sind wir denn (alt. Mix)
    (not on Vinyl)

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.
• "Con 3" (1981) was Schnitzlers sixth regular and most "commercial" album and furthermore his first one with vocals
• Liner notes by Asmus Tietchens
• Featuring **six bonus tracks** (vinyl only four)
• Available on CD (Digipak), vinyl (180g) and for download

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This album saw Schnitzler head further in the direction of pop music. Like "Consequenz", "Con 3" is a collaborative effort with Wolfgang Seidel, alias Sequenza. "Con 3" is a really odd mixture of numerous ingredients which Schnitzler was capable of combining with dexterity and taste. His musical handwriting is immediately apparent in the foreground. Effervescent electronic sequences can be heard on all nine pieces, coming from somewhere and appearing to go wherever – this is Schnitzler alright, this is his musical utopia. Then Wolfgang Seidel, formerly drummer with Ton, Steine, Scherben: an ideal partner for Schnitzler when it came to programming rhythm machines and sequencers for a minimalistic mesh.

Another ingredient in "Con 3" is undoubtedly German New Wave (Neue Deutsche Welle, NDW). How could it not have touched Schnitzler? He lived and worked in Berlin! Above all, his succinct, absurd-surrealist lyrics would have suited many a protagonist of NDW. In this respect, Schnitzler revealed two hitherto hidden talents: his delivery of lyrics written by himself was both precise and incredibly assured. The fourth component of "Con 3" is without question the character in the background, Peter Baumann. As producer and sound engineer, he was to Schnitzler what Conny Plank had been for Cluster and Harmonia and many others. His gentle, discreet impulses, his immense know-how with regard to modern studio technology and his perennial enthusiasm could be detected in all of the productions he created in his Paragon Studio. Years of working with Tangerine Dream honed his studio experience and his intuitive flair for electronic experiments. Those like Schnitzler who were able to work in the Paragon Studio were in exceptionally good hands. There could hardly be a more fertile alliance.

"Con 3" might have sounded rather disconcerting to Schnitzler listeners at the time. He had long since nailed his colours to the mast of the art scene (Fluxus, Beuys, performance art etc.) and now dared to attempt a balancing act between the high artistic aspirations of the avant-garde and the more entertainment-driven nature of pop music. Not for the first time, perhaps, but particularly emphatically on this album. Many had tried their luck at this tour de force and failed, not least because they lacked the necessary credibility. Not Schnitzler. He remained true to himself, and hence retained his credibility, integrating his new experiences and information resources wisely and creatively into his idiosyncratic and unmistakable music.

Asmus Tietchens