

Conrad & Sohn

CONRAD SCHNITZLER

C O N R A D & S O H N



Reissue. Originally released in 1981

CD / LP (180g) / Download

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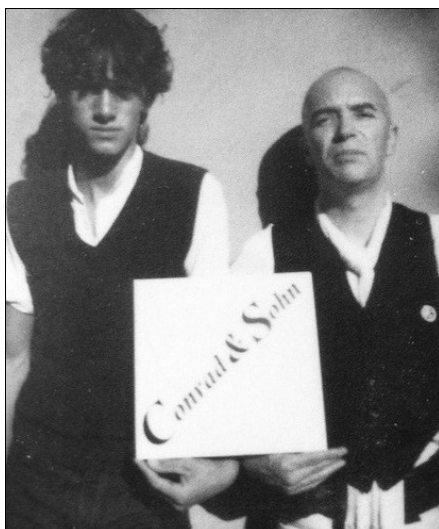
Tracklisting:

(17 untitled pieces ranging from 1:32 to 5:34 minutes. Seven tracks by Conrad, ten by Gregor – on vinyl only five by Gregor)

Promokontakt:

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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.
- "Conrad & Sohn" (1981) is a joint project featuring Conrad and his son Gregor. Each recorded one side of the album using the same equipment.
- Liner notes by Asmus Tietchens
- Featuring **five bonus tracks** (not on vinyl)
- Available on CD (Digipak), vinyl (180g) and for download

Conrad Schnitzler is undoubtedly one of the founding fathers of German electronica. And his son, Gregor Schnitzler, matched the father's extraordinary level of creative output. They appear to have settled any musical differences amicably. After all, how else could they have "shared" an LP released by Conrad Schnitzler himself? One half of "Conrad & Sohn" features music by Conrad Schnitzler, the other his son Gregor. Two mini albums on one disc, so to speak. An ideal opportunity to compare them.

Judging by the similarities in sound, Gregor clearly had access to his father's music equipment, but the way he uses electronics and his voice could not be more different. Industrial (e.g. Cabaret Voltaire) influences are apparent. The dry minimalism of German New Wave (NDW) also left its mark on him. A sense of the end of days in some places gives way to highly charged hysteria in others. For young, modern musicians in the frontline city of West Berlin, a mix of depression and anger was the natural prerequisite for their uncomplicated, unsentimental and yet emotional music. And the "No Future" claim had not yet lost its validity. Gregor unequivocally took sides; he was with the young.

Conrad's music on this album also shows some signs of contemporary influence. As a veteran of the avant-garde and an experienced performance artist, he adopted a different aesthetic stance to that of his son Gregor. Leaving the bleak, cryptic text of the first track aside, Conrad speaks to the knowledgeable listener in a familiar musical language: sequencer shapes with no end and no beginning, then an uncommonly humorous miniature with a Donald Duck voice, followed by electronic particles travelling from anywhere to who knows where. Total abstraction. Father and son certainly offer up drastically opposing musical concepts to our ears.

Asmus Tietchens