



CONRAD SCHNITZLER

C O N G R A T U L A C I O N



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Tracklisting:

25.8.86 (3:12)
20.8.86 (2:27)
16.8.86 (2:38)
25.8.86 (2:12)
26.8.86 (2:34)
20.8.86 (2:14)
25.8.86 (1:46)
21.8.86 (2:51)
25.8.86 (2:22)
21.8.86 (2:49)
24.8.86 (1:15)
21.8.86 (3:06)
26.8.86 (2:17)
19.8.86 (2:01)
21.8.86 (3:02)
24.8.86 (3:11)
Bonus 1 (2:28)
Bonus 2 (3:05)
Bonus 3 (3:39)
Bonus 4 (3:56)
Bouns 5 (2:14)
Bonus 6 (3:00)

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Key info

- 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.
- On "Congratulacion" he experimented with the Yamaha CX5 synthesizer, new on the market. The results were surprisingly structured and harmonious for Schnitzler. "Congratulacion" was first released in 1987 on the small Spanish label Esplendor Geometrico.
- Featuring six Bonustracks
- Essay by Asmus Tietchens
- On CD (Digipak), vinyl (180g), and for download

Conrad Schnitzler is as unpredictable as he is true to himself. If this sounds paradoxical, he reconfirmed the assertion in 1987 with an album which posed many questions and offered few answers, his music more extraordinary than ever. The indefatigable Schnitzler still leaves anyone listening to "Congratulacion" today rather baffled. Those well acquainted with his music might search in vain for familiar landmarks. Instead, new and unexpected features can be heard, unlike anything in Schnitzler's previous works.

The reason for the album's uniqueness lies in the technical advancements of electronic music-making. Schnitzler never shied away from any kind of innovation. On "Gold" and "Silver" he had masterfully deployed a new Palm synthesizer. "Congratulacion" saw Schnitzler introduce the Yamaha CX 5, a combination of digital and analogue sound generation, lending the album its distinctive quality. This machine enabled him to programme the most complex of rhythms and strange harmonies and—if necessary—completely unforeseen melodies. "21.8.86" (track 8), for example, could easily have been composed by his old Kluster colleague Hans-Joachim Roedelius.

This must have given him, this oh so rigorous concept artist, no end of pleasure. Why else would he have composed 22 short pieces with the aid of the CX 5 instead of fewer, lengthier tracks?

Asmus Tietchens