



Harald Grosskopf Strom



October 18th 2024
CD / LP / Ltd LP / digital

You don't really need to say much about this man: co-founder of Wallenstein, drummer on at least two of the most wonderful Krautrock albums (namely "Mother Universe" and "Cosmic Century"), member of the legendary "Kosmische Kuriere", records with Ash Ra Temple and Klaus Schulze. Finally, Harald Grosskopf switched from drums to sequencers and created something breathtaking. I listened to his solo debut *Synthesist* (1980) to death, and few days began without "So weit, so gut". It was a record that did everything right, that salvaged whatever could be salvaged from Kraut, adding the melancholy with which one suddenly looked back on everything that could still be naively believed and played in the 70s. Then in 1985 came the follow-up *Oceanheart*, no less great, albeit already noticeably more minimalist. Manuel Göttsching could be sensed in the distance if you surrendered to the track "Eve on the Hill" and followed it into the depths. Time passed, the music stayed with me. I lost sight of Harald Grosskopf, even though he did produce an album from time to time.

And now: "Strom". The evocation of electricity, the virtuosity of the circuit that skillfully intertwines man and machine, an antidote to the triumphal march of desolate musical digitality. If you listen carefully, you will immediately recognize the engineer behind the soundscapes. Right from the opener "Bureau 39", everything you would expect from Grosskopf is immediately there: the push toward hypnosis, a subdued pulse, catchy, circling bass lines, layering Moog kaleidoscopes. Sometimes the sounds coarsen, the depths distort into grinding noises (as in "Blow"), into mechanical gurgling, i.e. into what remains when the path comes to an end, when the music reaches beyond the human. The mid-tempo track with the programmatic title "After the Future", grotesquely twisting the word "never", points the way there.

Time and again, however, the beat pauses, leaving space for the soundscapes - and then, at the latest, the electronica of the early 80s springs back to life. The two complementary pieces "Gleich Strom" and "Später Strom" would also fit in wonderfully on *Synthesist*. On the other hand, the closing track "Stromklang" remains resolutely committed to the sinister, even gloomy groove that was previously unknown from this artist and with which he has finally returned to me after far too long. Stylo Kraut indeed.

Philipp Theisohn

Tracklisting

A1 Bureau 39
A2 Blow
A3 Später Strom
A4 After The Future

B1 Stylo Kraut
B2 Gleich Strom
B3 Um Pah Pah Uh
B4 Stromklang

BB464
CD 256872
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